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# *The*
# SINGER AND HIS ART

*By*

THADDEUS WRONSKI

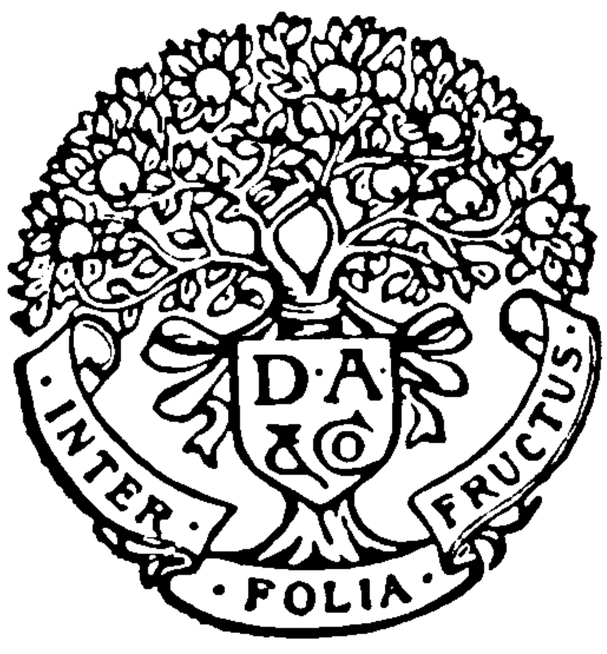
*Including*

ARTICLES ON ANATOMY AND VOCAL HYGIENE

*By*

JOHN F. LEVBARG, M. D.

239




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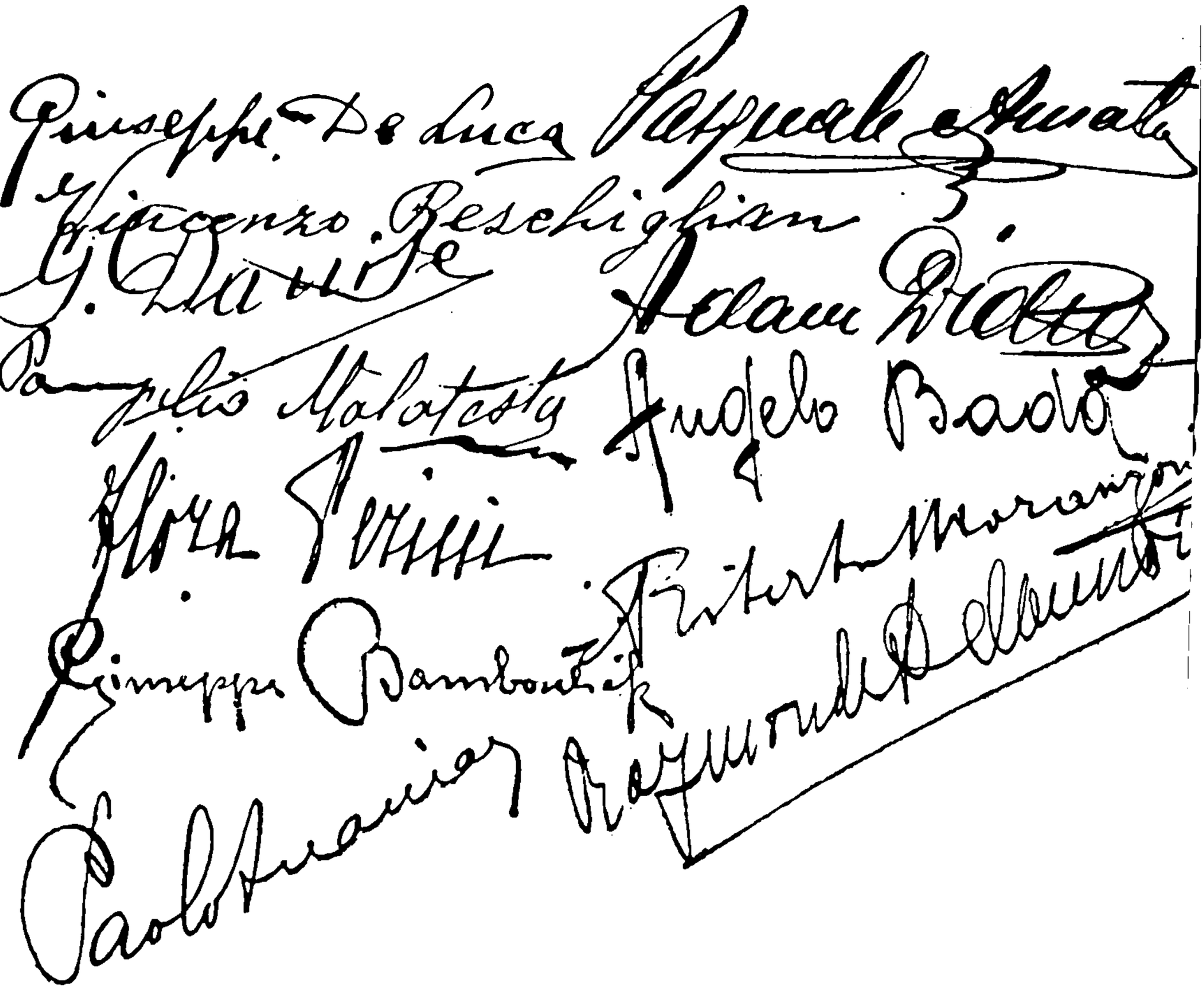
OMMENDATORE GIULIO GATTI CASAZZA

I RESPECTFULLY DEDICATE THIS BOOK

The undersigned singers of the Metropolitan Opera Company have examined and analyzed the Italian edition of Thaddeus Wronski's book, *The Singer and His Art,* and unanimously declare:

1. The first part of the book, namely, "The Voice," contains most logical ideas and practical professional theories for the singer. Its clear explanation will be of great assistance not only to the singer-student but also to vocal teachers, for it describes as nearly as possible the good and bad in tone production and helps to discard the bad and apply the good.

2. The parts on mimicry and the art of make-up represent a most serious work in this line and their value to the professional world is beyond estimation.



# PREFACE

This book has been written to assist the vocalist in his studies and to help the vocal teacher in solving problems that are confronting him every day.

The three parts of the book—voice, mimicry (art of acting), and art of make-up—form a unit of great interest to the singer. On the professional stage they constitute the "Singer's Art," and no one of the three should be neglected or sacrificed for the sake of the others.

Although there are many books published on vocal matters and voice culture, there still exists a need for a popular and practical guide for the singer and the vocal student.

So far as the art of acting or mimicry is concerned, English literature is lacking in any important work on the subject. And mimicry is of the utmost importance to the singer and has been the cause of 75 per cent of many a singer's success.

The art of make-up, especially in modern times, is a necessary adjunct to the art of acting.

# PREFACE

No works of any importance have been written on this art.

By giving the public interested in vocal matters a book covering the three principal assets of a singer's success, I am hopeful of adding to the advancement and future of our glorious art of singing.

My book is based on practical experience in, and theoretical analysis of, the singer's problems.

I feel it my pleasant duty to express my gratitude to many of my artist friends whose advice was of enormous value to me in writing this book. Maestro Vittorio Vitone was my most valued collaborator in preparing the Italian edition of *The Singer and his Art*, and Miss Laura Nemeth aided me greatly in adapting my work to the requirements of the American public.

T. Wronski

New York

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# INTRODUCTION

"To sing, three things are necessary, and they are Voice, Voice, ɔice."—ROSSINI.
"A donkey also has a voice."—SIM. MAYR.
"Sing on the interest, and conserve the capital of the voice." RUBINI.

In 1562, a modest Italian vocal teacher, Maf-
:i, published a few letters regarding the voice
ıd its culture. He seems to have given the start
a horde of writers, and our generation is heir
a very rich literature on the subject. Unfor-
nately, in this literature we find a quantity of
eas, some of them remarkable, some of them
actical and adaptable, but we also find the ma-
rity of those ideas in conflict with each other.
ıe only point on which these vocal writers,
ıchers, physicians and orators seem to agree is
ıt the vocal tone is the result of air coming
ɔm the lungs, passing through the vocal cords,
ıs producing sound. Most of them also agree
t singing and speaking are but modulations of
same function. But the fundamental ques-
ns of breathing, registers, etc., are differently
alyzed and described by the various authors,
th the inevitable consequence of variety in re-

sults. We find methods in which the whole voca
education is based upon one system of breat
control. One is told that the vocal range is d
vided into registers, some teachers advocatin
two, some three, some four. Conflicting theori
also exist as to the relative distribution of wor
to the vocal cords and resonators. One advis
the *coup de glotte* (glottis stroke) in the voc
attack. Another is absolutely opposed to th
idea. In other words, that which Mr. X recon
mends, Mr. Y rejects. That which the sing
compiles in a book is rejected by the throat sp
cialist who, with the aid of the laryngoscop
claims to have found the one and only tr
method. Who suffers from all these experimen
and more or less wild guesses? First, the yout
ful student! Second, the art itself!

In spite of contentions to the contrary, I cla
that our generation possesses much more tale
for musical art than was evidenced at any pre
ous period. I see no reason to believe that t
voices of the singers of the present are poor
than were the voices of the singers of the last t
centuries. Our intellectual development, o
general education, our musical sense are all mu
more advanced than before,—and certainly th
is no less amount of human material availab
Still it seems an undeniable fact that in spite

# INTRODUCTION

the abundance of talent, really great singers are becoming more and more scarce, and operatic managers to-day have great difficulty in replacing passing celebrities. What is the reason?

Modern music is to a certain extent responsible for this decadence in art. It offers more facilities for a premature but generally short career. The present day theatrical manager could be rightly called the greatest enemy of a young voice. He is far oftener the possessor of an eye to business than of an ear for music. Hearing a good voice, especially one which has a few natural high notes, he engages the immature talent and exploits it to full capacity. The result is complete ruin in a short time, for an unprepared or wrongly trained voice cannot long sustain the heavy work of modern opera. Thus the unfortunate singers lose their voices, aspirations, dreams, ambitions,—sometimes even their health,—all in an effort to enrich the pocket of the speculator. The present standard of vocal teaching in the world has also very much to answer for in this respect. But my purpose is not to analyze teachers' consciences or abilities. It is the voice with which I am concerned.

At the head of this introduction you find three quotations: one by Rossini, who played such an important part in the development of the great

# INTRODUCTION

Italian operatic singing; one by Mayr, who was the teacher of Donizetti and as great an authority on music and voice as any of his time; and one by Rubini, the great Italian tenor, whose name is immortal in the history of Italian *bel canto.* Rossini claims that to be a singer, natural vocal qualities are necessary. Mayr asserts that intelligence is of just as great importance. Rubini advises work and study which will develop a person's artistic qualities with a certain sense of economy,—a process tending to avoid the exposure of vocal organs to any kind of overwork (forcing).

Accepting the views of the above masters, and considering the present requirements of vocal art, one easily will realize that to become a singer a person first and foremost must have a voice, for nobody as yet has succeeded in fooling Nature by creating something out of nothing. The aspirant, then, must have intelligence, patience,—for notwithstanding the speed of the times so eloquently represented by commercialism in everything, not excluding art, no financial provision is made for the maintenance of students during the time of necessary preparation,—and, in addition, there must be a willingness to work and a personality that will permit the expression of artistic imagination and interpretation.

# INTRODUCTION

Most of the theories set forth in this book are adapted from the teachings of the great Italian masters of the last two centuries, such as Florino, Tosi, Bernacchi, Gervasoni and Porpora.

As a matter of fact, these same theories are expounded (and, of course, much more fully and scientifically) by the modern writers, Labus, Bonnier, Guetta, Nuvoli, and others. Especially notable in this regard is the case of Dr. Pierre Bonnier, whose many works rest upon the firm foundation of a most logical and practical analysis of the voice. With marvelous ability Dr. Bonnier depicts the conceptions of the old masters, and I have found his treatment of the subject so complete, his reasoning so strong, as to have been a wonderful inspiration to me, for he succeeded in banishing all the doubts from my mind,—doubts which can rather be expected in the mind of one who, by reason of false teaching, has been forced eight times to alter his method of singing.

It is not my wish that this book should be considered as outlining a method of singing, for it does not. Fundamental concepts in art are indeed universal; but their application is quite a different matter. It is, without a doubt, possible to describe the exact results it is desired to attain. It is also possible to describe many differ-

ent ways of bringing about such results,—BUT inasmuch as there are no two things exactly alike in this world of ours, how can one lay down hard and fast rules (commonly called "method") which will apply to all alike?

Individualities are all necessarily different. In vocal study the methods employed must by this very token be varied, modified, altered as need be to get the desired artistic results, which latter may well be described as the highest development of artistic originality.

In this work I have tried conscientiously to concentrate everything of urgent interest to those ambitious to become singers. I have endeavored to apply the years of my theoretical study and practical experience on the stage and in teaching to the solution of the problems which daily confront the vocal aspirant. I have carefully avoided any original experimentation, for I fully realize the great harm done by divergence from soundly tested fundamentals. I have not departed from the scientific principles exemplified in the work of all really great artists.

# *The*
# SINGER AND HIS ART

# PART I

# THE VOICE

# THE SINGER AND HIS ART

## CHAPTER I

### FUNDAMENTALS

**Naturalness.**—The art of singing is the most intricate of any, and yet the most simple. In other words, while the cultivated artist will find plenty of use for all his intelligence and his years of education, it is nevertheless true that his or her work is really great in proportion as it approaches naturalness.

### ESSENTIALS AND INDIVIDUAL CHARACTERISTICS

The cultivation of the singing voice presents, at once, two obvious but distinct propositions:

1. The essential requirements, as manifested by the standard of the world's leading artists.

2. The individual characteristics, vocal (physiological) and mental, of the ambitious singer.

**Essentials.**—Ignorance on the part of the singer of either the exact demands of the art or his own personal qualifications and attributes may result in complete failure and disappointment.

The proposition that at the very outset confronts teacher and pupil is to find ways and means whereby the individual characteristics of the pupil may be adapted to the demands of the art.

**Individuality.**—Vocal, temperamental and educational qualities are possessed by different persons in different degrees, the composite presented by each student constituting his or her individuality. Obviously, as before stated, it is impossible to create a method of singing which would apply to all subjects alike.

For example: The attempts of many tenors to sing "à la immortal Caruso" have resulted in the complete ruin of their voices. The individuality of Caruso was his and his alone, and could not be duplicated by subjects with different vocal apparatus, temperament, etc. In any event, if it were possible to copy a great singer, the copy would be as little like the original (and as valueless) as a photographic print is like the original oil painting it represents. To start one's career in the

endeavor to duplicate somebody else's individuality is to kill the best that is in the student, *his own individuality,* which, properly cultivated, may create a new type on the singing stage. In a profession where novelty and individuality are the chief attributes of success, hampering the expression of individuality amounts to nothing else than disaster—perhaps "crime" would be a more fitting word, since the disaster does not happen to the perpetrator.

**How Individuality Is Ruined.**—The chief beauty of a fine voice is its individuality. If any of us can recall his kindergarten days, he will remember how crude was the singing of the kindergarten teacher, and how involuntarily, one might say, all the children imitated the vocal peculiarities of the teacher, for children have a keen sense of imitation. Thus it can easily be seen that vocal displacement may start in early childhood.

In later life, we will say, children attend church, sing hymns with the rest of the congregation, or perhaps belong to the choir. Trying to do as the others do breaks down individuality. So, when it comes to the time when vocal cultivation is desired, it is found that the voice is more or less deformed; in other words, *unnatural to that individual.*

**Imitation in Singing** (*The Ideal of Tone*).—Assuming the preceding paragraph to be true, we can easily understand that individuality is the greatest asset. This statement is sufficient to condemn the method of teaching through imitation, which has many followers, especially among the teacher-singers, who may sincerely believe in the advantages of that method.

In instrumental music, there are, for instance. the Wagnerian and Rossinian schools. It is true that the imitations of those great works fall far short of the originals. But it must be remembered that the works of composers of instrumental music remain for posterity, just as do the books of the poets and the paintings of the painters, and that all are the subject of imitation; *yet the singer's or instrumentalist's art dies with him.*

A painter may paint somewhat like Raphael, Michelangelo or Rembrandt; a composer may write after the style of Wagner, Chopin or Beethoven, but a singer cannot sing as did Rubini, Pasta, Malibran or Patti.

The phonograph may, to a certain degree, give to our future generations an idea of how our operatic stars sang, but with all my respectful admiration for this wonderful invention, I do not highly estimate the value of so-called tone reproduction when the singer's art must be sub-

ordinated to a series of mechanical processes.

A phonographic record of a great artist will be of value to a student in developing his artistic point of view, his musical sense, his grasp of rhythm, his pronunciation of foreign tongues, but will prove disastrous should the student attempt to imitate the singer's tone, deformed by and subordinated to mechanical necessities.

The ranks of our teachers consist mostly of pianists and organists unable to sing, or of unfortunate singers who are themselves victims of the same incompetency which they are perhaps innocently perpetuating in their pupils.

There is still another kind or class of teachers—namely, those who have the greatest right to teach—singers who have been great and famous in their time. They should not ask their pupils to imitate their tones, *for young throats cannot without danger attempt to reproduce the worn tones of a passé artist.*

In nature everything has its birth, growth, full development—decay. The vocal student should only study voices at their best—not to imitate them, as individuality is the first attribute of success, but as vocal and interpretative standards by which to gauge his own progress.

A painter develops in his brain a picture in color; a poet idealizes a picture in words; a com-

poser depicts in musical sound. The singer must interpret all the poet and the composer have written. And just as the words or the melody were inspired, so the singer's tone must also first be created by the brain. The vocal machinery will then act in the same inspirational manner as does the hand of the painter when reproducing his thoughts on the canvas. If the imagination form a beautiful tone, the voice will doubtless reproduce it. *This is the only form of imitation worthy of cultivation.*

We learn from the books that the old Italian masters cultivated in their pupils the sense of beauty in tone, and that sense was the dictating power in the periods of *canto fiorito* and *bel canto.*

## CLASSIFICATION OF THE VOICE

In classifying a voice, it is essential to consider particularly

1. The range.
2. The timbre (quality).
3. Vocal temperament.

In determining the range, care must be taken to keep it within easy limits; in other words, consider only so much of the scale as is taken naturally, without straining. In cases where the voice

has not been forced out of natural shape, this is a comparatively simple matter.

A cut glass cup, under the friction of the fingers, will give out tone, yet by rubbing it very hard the sound ceases altogether, from which we conclude that the strongest sound obtainable is due to just sufficient friction to secure ample vibration of the crystal, without preventing the freedom of vibration. It is necessary, then, that the crystal vibrate freely under the friction. That liberty of vibration of its tonal walls is the essential condition to the production of maximum and most beautiful tone (Bonnier).

This is a point having distinct application to vocal study.

**The Range** is the quantity of notes the voice can reach comfortably and musically. From low to high the tones increase in rapidity of vibration. The more rapid the rate of vibration, the higher the pitch. The rapid vibrations beyond certain limits give out no sound susceptible to human ears. The number of vibrations in musical sounds ranges from forty to four thousand a second.

Blaserna gives the following limits of vibration in a human voice:

| | *Normal* | | | *Exceptional* | | | |
|---|---|---|---|---|---|---|---|
| Bass | C — | 82 | D 293 | B (Contra) | 61 — | F | 348 |
| Baritone | F — | 87 | F♯ 370 | D | 73 — | G | 392 |
| Tenor | B — | 109 | A 435 | G | 98 — | C♯ | 544 |
| Contralto | E — | 164 | F 696 | C | 110 — | A | 870 |
| M. Sopr. | F — | 174 | A 870 | E | 164 — | B | 876 |
| Soprano | A — | 218 | C 1044 | G | 196 — | E | 1305 |
| | | | | | | | and more |

**The Timbre or Quality.**—The variation in the timbre of two voices of the same range may necessitate classifying them differently.

***What Is "Timbre?"***—Musical sounds are not simple, but compound—each note consists of a fundamental set of vibrations which determine the pitch, and of a number of superadded vibrations which indicate the "timbre" or "quality" (Helmholtz).

Take, for example, different instruments—Fundamental "A" is the same on all of them, but the superadded sounds are different and those are the ones that give timbre or quality to the tone.

The timbre of a voice, being part of one's organie constitution, cannot be changed.

This does not mean that a harsh, hard voice, made so by faulty method, may not be greatly improved in tonal effects by careful analysis and teaching. But as the timbre and quality of a voice is at bottom a part of the individual's natural make-up, it is obvious that no other can be substituted, however much it may be attempted or desired. But the best that is in a voice can be secured, with the result that one at times is tempted to believe that nature's gifts really have been improved upon. The real fact of the matter is, of course, that the faulty conditions which

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One singer wi

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have hitherto prevented proper results are removed, and the natural beauties of the voice shine forth. Timbre, like the individuality of which it is but a part, may be distorted and suppressed. By proper methods it may also be restored and expressed.

**Vocal Temperament.**—*Not of the least importance in the classification of the voice is "vocal temperament."*

Just as there are no two living persons possessing exactly the same character, there are no two singers of like musical or vocal temperament. One singer will grasp mentally and vocally with ease what may be extremely difficult for another. Such combinations constitute what, for want of a better description, may be called "vocal temperament."

As an illustration of what happens when vocal temperament is disregarded, imagine "La Donna mobile" sung an octave lower by a heavy bass, or a heavy mezzo-soprano aria from "Samson and Delilah" sung by a light soprano.

The general character of a person is a tremendous factor in his or her vocal temperament, all of which also indicates what a complex thing is individuality in singing, and how impossible and fatal it is to endeavor to develop any two voices by exactly the same processes.

Proceeding from low to high, the voices are classified as follows:

## MALE VOICES

**Basses,** divided into three classes:

*Profondo* (deep, noble, contra), in which the greatest sonority obtains in the low range.

*Cantante* (bass-baritone), showing better sonority in the high range.

*Buffo,* usually a poor voice, suitable for comedy only.

**Baritones,** divided into two classes:

*Dramatic* (very similar to basso cantante).

*Lyric,* or Verdi's type.

**Tenors,** divided into three classes:

*Dramatic,* or very strong.

*Semi-dramatic* (Lirico spinto).

*Lyric,* or light.

## FEMALE VOICES

**Contralto,** having a marked baritonal character. (None of this extreme type is on the stage at present.)

**Alto** or **Mezzo-Soprano,** the link between contralto and soprano voices.

**Dramatic Soprano,** one who indicates the greatest sonority and strength in the high range

ces a

**Lyric Soprano,** lacking the strength of a dramatic voice. (This voice could be called the product of modern music.)

**Coloratura Soprano,** a virtuoso voice. (This should be placed in a class by itself.)

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# CHAPTER II

## GENERAL CONSERVATION OF THE VOICE

Proper classification of a voice (in some cases when quality or testiture is injured and abused) may take weeks or even months. It is necessary to let the voice grow normally in strength, in extent, in beauty, in plasticity—each branch of the restorative process taking its proper time. To cultivate vocal strength without amplitude (breadth and depth), for example, is to condemn the voice by continued effort to fatal deformity, breaking the harmony of vocal accommodation and upsetting the physiological plan. The same is also true of the other qualities of the vocal tone.

There is no danger in developing the amplitude of the voice, because the amplitude works only with a free voice. It consists in accommodating the resonating walls in a fashion that permits singing "carryingly" and grandly. The voice becomes powerful and large without local effort, without constriction, and soars to the distance desired. Only thus is it possible to obtain

perfect harmony and equilibrium among all parts of the vocal machinery.

Breathing, intensity, range, quality or timbre and expression are the fundamentals of a fine voice; therefore I shall analyze them separately. But—a warning—the order and measure in which they should be applied must be left to the conscientious teacher, for it depends entirely upon each pupil's individuality and vocal peculiarities.

A starting point, so to say, in the adjustment and development of the voice is indicated by a French scientist, Dr. Pierre Bonnier (in a way which I consider exactly right and logical): *The singer should know that he is singing not for himself but for others, that others must hear and understand him. The voice of a singer must first of all have enough carrying power to fill the hall and be heard equally well by the entire audience, and there is only one way to obtain that power—the singer must project his voice to a distance, and must learn to hear his voice at the place where others hear it.*

I shall often return to this point.

## BREATHING

No element in the production of the human voice has been the subject of so much attention and contention as has breathing. It has been

specialized upon and magnified out of all proportion to its relative importance. To note the piles of literature that have accumulated one

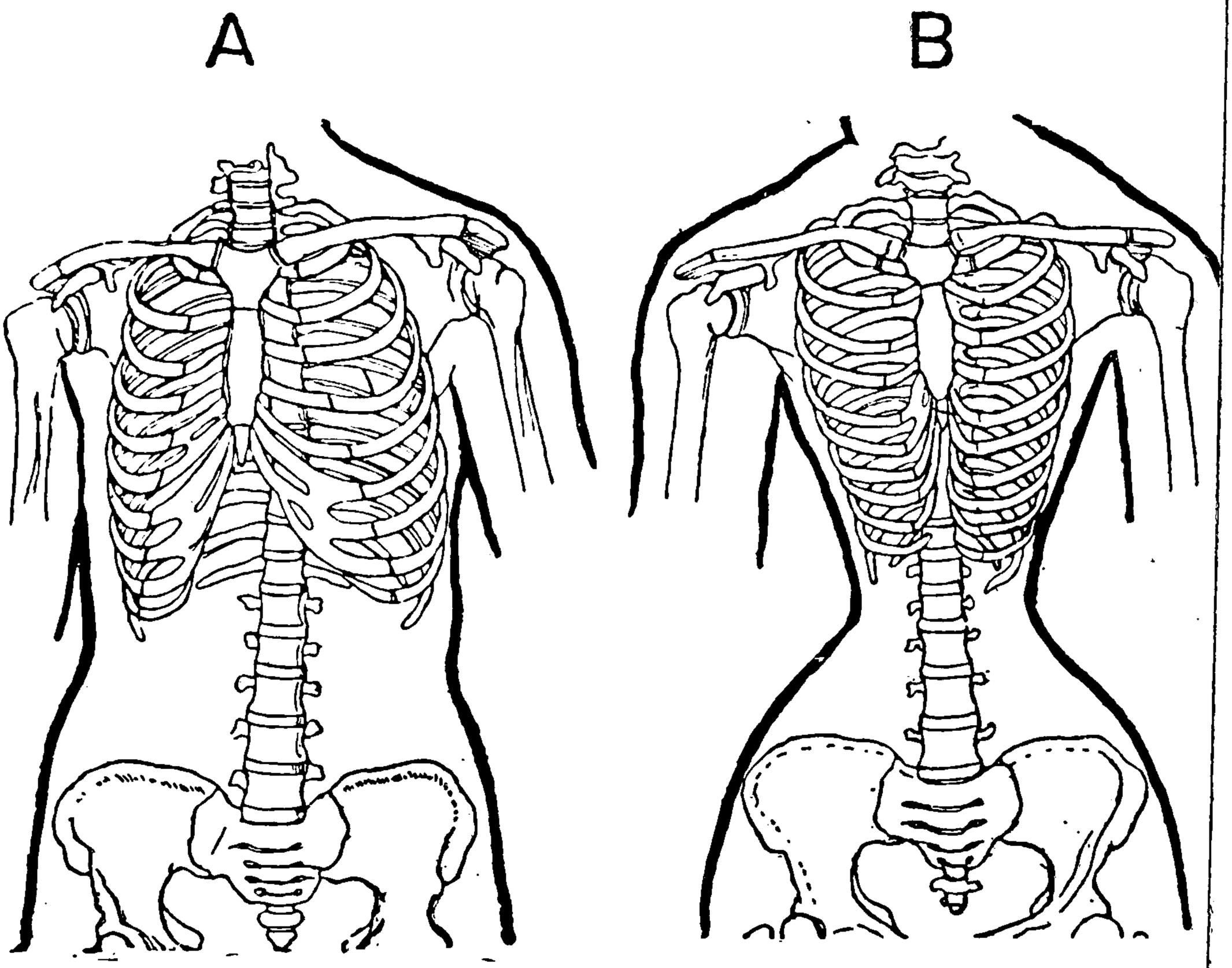



FIG. 1.—Diagram showing the development of the breathing apparatus in a growing man and a woman with corsets. This simple drawing proves how ridiculous and fatal must be the application of the same method of breathing to man and woman alike. Unfortunately, this system, under the name of breath control, is practiced very largely and also disastrously to-day.

would think that none but those lucky enough to visit "Professor X" had ever learned to draw a full breath for any purpose. And yet breathing

correctly is perhaps the most common thing in the world.

Why, then, all the trouble and talk and building up of special systems of breathing for use in singing?

Without wishing to give unnecessary space to a discussion of those in every line of work whose love for the almighty dollar leads to almost every advertising misrepresentation, it must be noted in passing that unfortunately there are plenty such to plague the sacred art of voice culture. Yet, to the credit of the teaching profession be it said, the great majority of those vocal teachers who specialize on the element of breathing do so because they conscientiously believe they are right about it.

For the purpose of clarity it is necessary to dissect the breathing process into three distinct physiological functions:

1. The mixture of gaseous matters exchanged between the air and the blood, said function essential for understanding from standpoint of chemistry, but of no interest as a matter of phonetics.

2. This is a reflective function, one that originates the above said interchange of matters, but admits the air into the organism. This second function also does not have any direct importance upon the matter of controlled phonetics. We will not analyze either of the first two functions.

3. The voluntary breathing or respiratory gesture. This is the only point that interests singers.

Observation of the breathing of noted singers permits the classification of their method of breathing as a real

gesture of the thorax, a gesture very complicated, engaging a large number of muscles and cavities.

It is a well recognized fact that the amplitude of the thorax is diminished or increased according to different positions of the body. Lying on the back, side, or stomach raising the arm, crossing the hands, carrying a package under the arms, all these movements affect more or less the action of the breathing apparatus.

These different ways of breathing are effected by the voluntary (or involuntary, as in sleep) contraction and expansion of different groups of muscles. What is essentially to be noticed is that the functioning of the muscles concerned, be it in the act of inhalation ("in-breathing," the immission of air into the lungs) or in the exhalation ("out breathing," expulsion of the air from the lungs), is practically automatic. Ordinarily we do not think of it in the least. Our own will has nothing to do with it unless we make a special effort, as in holding the breath for short or long phrases in singing.

In normal respiration the mouth should be closed. It should be used for breathing only when the nasal passages are out of order, or in case of necessity for quick respiration, as in singing.

Perhaps a discussion of the subject from an entirely different angle may not be amiss here.

It was the author's good fortune a short time ago to be returning from a European tour with many of the world's leading opera singers. Upon the trip over, the Italian edition of this little work repeatedly became the subject of discussion. That the general consensus of such expert opinion was in conformity with the author's views is shown by the photographed indorsements by those artists which appear at the beginning of

this English edition. I may be pardoned for mentioning this, perhaps, when I draw to your attention my reason for doing so. Years ago, when Adelina Patti (whose stellar magnitude needs no praise from me) was asked how she produced her flawless tones, she answered simply "*Je ne sais pas*" (I don't know). Would you be surprised to hear that each of the group of famous opera singers to whom I put the query, "Tell me what method you use in breathing?" answered, as if by agreement, practically in Patti's own words.

What, then, is the logical explanation of this apparent contradiction between the world's best singers and the general run of vocal teachers?

The answer is simply this: *The proper way to teach and learn tone production is through the tone itself.* Tone is the product of many elements,—true; but those elements are the inseparable parts of one result, all working simultaneously and in perfect balance, each with the rest,—and that result is the tone itself. Like a violin, the instrument is there, ready to give forth a musical tone. All it needs is the hand of a master on the bow. From the same instrument the tyro will bring forth a noise which would rasp every nerve in one's body. But the violin is there,—it does not have to be dissected or constructed.

So with the human instrument. It is there. All parts of the apparatus are but contributory to the general result. Nature simply demands a balance.

Now we reach the rather technical part of the subject, namely, how to secure that balance in case some of the elements be over or under contributing, as shown by the poor tone produced.

Again turning to the violin for illustrative purposes,—and it must not be overlooked that it is well recognized that in the hands of a real master the violin's tone is the nearest thing to the human voice known to the world,—suppose the body of the violin be stuffed with cotton, what happens? The tone brought forth is worthless. Why? The sound foundation is missing,—there is no body *for* the tone and consequently no body *to* the tone.

All that the singer needs to know about breathing in singing is to **keep the sound body open**,—or, at least, keep the sensation of so maintaining it, even though at the end of a long phrase the very last particle of breath may have been used up. In this one point lies practically all there is to breath control in singing. Of course it is quite another thing to balance the working of this one component of a good tone

with all the other elements,—but that is the whole art of tone production, and it is impossible of acquisition except under the watchful eye and ear of a first-class teacher, combined with the earnest, thoughtful and unremitting effort of a pupil *with a worth-while voice and good health.* It goes without saying, of course, that you cannot get a good tone from a violin unless you have an instrument capable of producing a good tone.

Nothing truer in connection with vocal study was ever said than that "singing, after all, is a *mental attitude.*" It follows that if the mentality be absorbed in a progression of physical functions which, all combined, will make a good tone, there is nothing simultaneous or well balanced in the result. The proper *coördination* of the tone-producing elements can be attained or tested only from the study of the tone itself. In a simultaneous, many-sided production such as tone, there is no time first to adjust the breath, then the larynx, then the focus, then the hardening of the cavity walls, then the tone color, enunciation, interpretation, etc., *ad libitum* (and *ad absurdum*).

When one has the right idea, the right result follows naturally in most cases,—physical and physiological conditions making necessary the ex-

ception. The thing to be sought for is the right conception of tone production, and I cannot state too strongly that the right mental conception of tone can be studied from only one angle,—the *sound of the tone at its intended point of destination.* Tone can be analyzed,—true; but it cannot be pieced together like a piano. The keys, strings and case do not have to be produced simultaneously and coördinately.

I will not trespass upon the reader's time by further discussion. This is the point where we must leave the matter to the combined earnest study of teacher and pupil. May I close this chapter by quoting what Mme. Lilli Lehmann wrote anent this very subject?

"Learning and teaching *to hear* is the first task of both pupil and teacher. One is impossible without the other. It is the most difficult as well as the most grateful task, and it is the only way to reach perfection."

## BREATHING EXERCISES

A singer should be physically strong. Special exercises are advisable, but by no means should they be mixed with the study of voice.

Such exercises should not be practiced within three hours after eating.

## Exercise A.

1. Standing erect with arms hanging.
2. Inhale through the nose while lifting the arms so as to bring the hands together above the head when the inhalation is complete.
3. Keep this position from four to ten seconds.
4. Bring arms down while exhaling through mouth.
5. Inhale quickly through the nose.
6. Exhale abruptly through the mouth.

## Exercise B.

1. Stand erect with arms extended forward.
2. Take a full breath through the nose.
3. Move the arms backward and again forward, then turn them alternately around like the wings of a windmill.
4. Exhale thorugh the open mouth.
5, 6. As in exercise "A" above.

## Exercise C.

1. Stand erect with arms extended forward.
2. Inhale fully through the nose.
3. Swing the arms horizontally forward and backward three to six times, while holding breath.
4. Forcibly breathe out through the mouth.
5, 6. As in exercise "A."

## Exercise D.

1. Stand erect with hands on the hips.
2. Breathe in deeply and hold the breath.
3. Without moving the legs, lower the bust while breathing out through the mouth.
4. Bend the bust backward while inhaling through the nose.
5. Go back to the standing position while exhaling through the open mouth.
6, 7. Repeat the movement as in 5, 6 of Exercise "A."

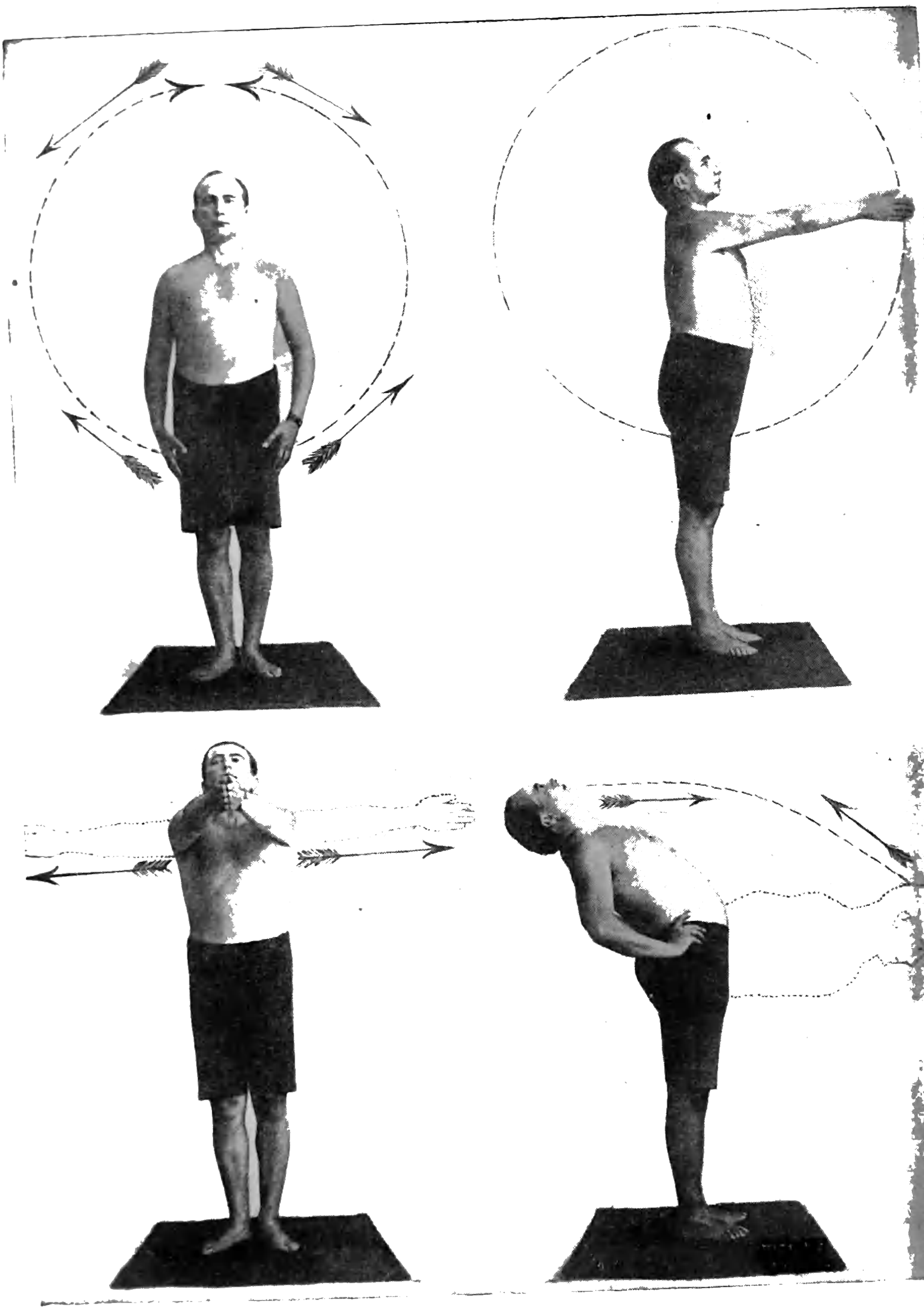


FIG. 2.—Exercises for respiration.



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# CONSERVATION OF THE VOICE

## DEVELOPMENT OF VOICE

**Intensity.**—The intensity of a sound depends upon the quantity of vibrations of the sonorous body.

The breath is the principal factor in developing the intensity of a voice, but not the only one. The resounding chambers are also of vital importance. Among them the mouth holds first place as it has the faculty of regulating the intensity of a tone. As I said before, we are not singing for ourselves but for those who are listening to us. The vibrating air that comes from our vocal machinery should put into vibration the air in the hall, and in the end it is the hall that serves as the chief resonator of our tones. The voice must have the necessary carrying power in order to be able to profit by the resonance of the hall. This can be obtained by releasing the tone completely and concentrating exclusively on the distance desired. An "inside" voice (one in which the tone is not "let go") will not answer the purpose. The intensity will be exaggerated, the work of the vocal organs too heavy. A sort of internal explosion will be the net result (*tremolo*).

**Timbre.**—The timbre is the leading quality of the voice. Upon a single note, without knowing

the range or power of the voice, we are able to judge that voice. Already it has pleased or displeased us by its so-called quality or timbre.

The timbre is formed in the larynx and in the different resounding chambers, and is the characteristic quality of every voice, which cannot be substantially changed, but can be modified and improved. (Sometimes operations upon the nose, tonsils, etc., change the form of the resounding chambers and consequently affect its timbre.)

The mouth gives the final and strongest imprint to the voice, and it is this "timbre" that we grasp most.

It is necessary, then, to make the mouth resound, and through it the hall.

Different positions of the mouth, lips, tongue, etc., form the vowels,—those vowels are fundamentally five in number, viz., a, e, i, o, u, and vary greatly in pronunciation in the different languages. Thus in Italian we have "e" and "o," for instance, pronounced differently (closed and open), and in French the "e" has several shadings. I do not find it possible to describe properly all those names. I just state the fact; the conscientious teacher will be able to indicate the variations in pronunciation.

# CONSERVATION OF THE VOICE

As to the vowels to be used during vocalizing, I have no particular preference, for practice on all is necessary. In the scale it seems as if the dark vowels ("o" and "u") reinforces the low notes best, and the clear ("i" and "e") the high. (This is an old theory to which I am not fully committed, for it depends upon organic individuality.)

As the mouth is the principal resonator, it must be well controlled, serving as the parting point for every note. If the mouth be *properly sonorized* the hall will also be *fully sonorized.*

When the singer learns how to listen to the sound of his voice at the point of destination, he will *without giving it a thought* impart to it the desired timbre. Whenever he thinks of his vocal machinery he suggests that thought to his hearers, a most unpleasant substitute for the sentiment of the song.

The voice placed in the mouth carries and seems tc form itself in the hall,—even round the ears of the audience. Thanks to that work almost exclusively of the "accommodation buccal,"—that is to say, the resonances above the glottis and of the mouth articulation,—the larynx tires but slightly, and after a great deal of work the vocal chords remain white and smooth as before.

**Range; Registers.**—The range of a voice is undoubtedly a most important element for its classification, but as already stated, it is but one of many factors to be considered.

It is also true that a poorly or slightly trained voice can hardly demonstrate its entire scope. Voices spoiled by bad training methods have frequently a false range.

A conscientious teacher is compelled to "make haste slowly" in passing judgment upon a pupil's voice,—for its true character may take considerable time and care to discover. Meanwhile avoid all use of the extreme notes, the high as well as the low, and concentrate attention upon equalizing those notes within whose limits the teacher thinks it wise to keep the voice.

We here reach the widely discussed question of registers; and I shall try to describe them clearly.

The word "register" was first applied to the organ, and is still used to designate in that instrument a series of tubes having the same character or tone (timbre). In wind instruments the total range is divided into three or four such sections or registers, such as low, middle, high, etc.

Even in the stringed instruments, the existence of registers could be easily indicated if it were necessary or desirable.

It is anything but easy, however, to establish how and when this word "register" first came into vogue in connection with that complex and very peculiar instrument which is called the human voice. And it is still less easy, notwithstanding the zeal which throat specialists and teachers of singing have devoted to the treatment of this theme, to establish how many and what registers the human voice may have. Some say one, some two, some three. Some designate them one way, some, another. Some speak of a register of falsetto in the higher range, claiming that the much lower notes admit of a second register of falsetto which they call "falsetto basso." The disagreement is complete.

Even though the progress in physiological science is enormous, we are yet far from knowing all the details about the working of the vocal apparatus.

The laryngoscope, invented by Garcia, has been of great help, but perhaps more to humanity in general than to the singers in any special way. In using this instrument, the uvula is spasmodically contracted and the tongue outstretched. Then what liberty of function of the vocal organs remains, and what certainty of judgment can be assured?

At all events, while entering upon such a vexed

question it is my desire to state only those principles solidly established, and to bring to bear upon them a little common sense.

The vocal cords, as the voice ascends the scale, grow gradually thinner. But their thinning may take place gradually, note by note, or by leaps,—that is, by groups of notes. In the first case, therefore, each single note, and in the second case each group of notes, is bound to have a special characteristic. It is this special characteristic that is the foundation (if any there be) for the designation "register."

If no author has dared yet to speak of twenty-three or twenty-four registers (which number there could be if each note were taken the most appropriate thickness of the vocal cords), it is because practically one particular thickness of the cords serves for several adjacent notes. But what happens in such a condition? The voice proceeds by jumps or breaks and though it for a time seems successful it is accomplished by a disastrous effort of larynx.

To explain it more fully, let us take an example. The fourth string of a violin (the G) could, if desired, render almost all the sounds in the range of the instrument, but to attain this it would be necessary, as soon as the natural limits convenient to its thickness were exceeded, to

stretch it up to the breaking point, and at the same time to increase more and more the pressure of the bow. To avoid this very thing, the violin has four strings.

The same may be said of the human voice. If we, for a given space of its range, retain the same thickness of the cords, we compel them to stretch themselves beyond the normal point, while at the same time we must increase the pressure of breath out of all proportion. Such efforts are dangerous. If a violin string, when stretched beyond bounds, breaks, the vocal cords, stretched more than necessary, are also bound to collapse, but, unlike the strings of the violin, it would be impossible to replace them.

On the other hand, though the violin has but four strings, the strings of a piano are far more numerous, and change thickness at every three or four notes, which means that there are three or four sounds given by strings of the same thickness.

The human voice can do even more, for the thickness and the tension can change with every note, thus giving the muscles of the larynx the utmost liberty while not exacting of them or of the lungs any exorbitant effort.

Many singers thicken and stretch the cords more than necessary in the belief that by such

means, they lend more sonority to the voice. That is how the so-called registers come into being, and the voice going from one into the other undergoes a leap which, under the name of *passagio,* has attracted the attention of all the "method" teachers, who in turn, to avoid those sudden changes in the character of the sounds, speak of equalizing the voice, etc., while none seems to think of curing the very cause of the inequality. This can be done only by giving to each note the proper thickness and tension of the vocal cords. In other words, it can be effected in going from lower to higher notes, by decreasing thickness at every note and increasing the tension within restricted limits.

In such a way the true equalization and liberty of the voice is attained, and we should no longer speak of registers, or, if we wish to adhere to this word, we shall have to admit that the human voice has as many registers as there are notes.

## INTERPRETATION AND EXPRESSION

It is difficult to express a thought without first having it well pictured or "imagined." This relates as well to tone as to interpretation. Too many of the singers and pupils give to their audience the very clear sensation that they are thinking, not of what they are singing, but of their

voice, their vocal cords, their breath, their support, their vocal apparatus and not of the object of their song. Instead of our ears understanding more or less clearly the spirit of "Oh, Heavenly Aïda," our *brain* only comprehends "diaphragm, breath, timbre, voice in the mask, the high notes pointed, the focus between the eyes, the size of the mouth, etc.,"—things which do not captivate us.

The majority of singers neglect the arduous training which is necessary to develop the will to express. They think of everything but the thing they sing, and prevent us from thinking of it also. Many pupils do everything that their teachers have done, but do not feel it,—they copy. They enunciate poorly because they do not conceive clearly. Often they do not conceive the very thing they intend to express. If they thought of that which they ought to give,—if they felt it, they would awaken in themselves the desired means of expressing it, and so would rise to the demands of the author and the public.

Nothing will assist more the development of the power of expression than a careful study of mimicry and gesture.

Success in the business of entertaining others is sometimes said to be due to personal magnet-

ism. And yet the secret of personal magnetism is the absolute effacement of self. In artistic lines the best work is always inspirational. The vocal expression or interpretation must be felt by the singer, who, for the time, completely forgets himself and his lessons.

The art of expression is a special talent and one which can only be cultivated and developed with the aid of the imagination. To express well means to imagine well,—imagination being the basis of creation. The powers of expression are aided by good habits of accentuation and pronunciation.

**Accentuation.**—There are three accents in the voice: the accent of **intensity**, the accent of **height**, the accent of **timbre.** In reality, the accent is only the making evident of one of the qualities of the sound. Generally the three qualities assert themselves together, but one of them may be more accented than the others. In one phrase it may be the force of the syllable which is important, in that the intonation expresses a significance in the melody; in another it is the vocal timbre, with tone color, etc. Here still it is the thought which gives the expression. Nothing is easier than to accentuate, but it is necessary not to allow ourselves to be absorbed by the machinery of the voice, but to modulate the voice

upon the objective conception, upon the exterior realization of the sonorous forms ideally evoked at a distance, in a way to give to the song the employment of a vast, sonorous gesture, filling the hall and fixing the attention of its auditors upon its sonority.

Pronunciation.—Articulation is the distribution of the sonorous accents of pronunciation at a distance. There are two articulations, the articulation glottic, or vocalization; the articulation buccal, or verbalization. The latter is the word sung,—the speaking in the song.

In vocalization, the vowel matters little. It is necessary to vocalize upon all.

The work upon "distance" is, here as everywhere, the first condition of a good buccal articulation. It is necessary to pronounce largely in proportion as you intend to sing afar off. In no case is it necessary that the vocal form be carried away on the verbal form,—that the note go beyond the syllable. Wherever the voice carries it ought to take a verbal form, and have besides a syllabic character.

For that result it is necessary that the syllable come out clearly articulated in the forward part of the mouth. If it must be formed in the rear, as when we pronounce the gutturals, the palatals and the vowels like "ei" or "ou," it ought to be

held longer in the forward part of the mouth, and not allowed to go out except by an orifice vibrant. It carries then its syllabic timbre, which will not leave it until it arrives at its destination.

It is essential above all that the accentuation carry upon every syllable and not upon the vowel. The ear of the singer, which watches from afar the force, the intonation, the timbre, ought equally to watch the pronunciation, its verbal significance.

The term "*pro*nunciation" admirably sums up the physiology of the act. Many singers practice *retro*nunciation.

It goes almost without saying, so evident is it, that each pupil must learn to understand, to compare, to appreciate, to feel, the sentiment of the song, and to conform the tone thereto. Whoever does not comprehend a beautiful sound will never be able to reproduce it. Nor can one give the proper reading to a poetic theme without in a measure feeling the emotion to be expressed. Natural talent and passion are gifts, impossible of manufacture when not possessed; but like diamonds in the rough, these essential attributes need refining. The pupil must learn to like what he is singing, thus adding interest to study which is in itself beautiful, and causing the student to forget the hard work involved.

Again it is ruinous to adopt for all students a uniform program of study, akin to the inflexibility of a mechanical system. There must be room for all the elasticity that may be necessary for adaptation to all circumstances, to all types, to all characters; to adjust itself to the physical strength of every pupil, to the limits of his voice or breathing ability, to the special aptitudes and to the different faults, natural, or acquired by practice or totally erroneous study.

The Mouth.—The most important factor is the proper opening of the mouth. The slightest deviation from its correct position will lead to more or less dangerous contraction of the muscles. Any stiffening of the muscles of one part of the vocal machinery is automatically imparted to and shared by other parts, thus throwing out of gear the entire vocal apparatus.

In the old Italian school of singing, much attention was paid to the position of the mouth. In a work about the voice, published in the second part of the nineteenth century, the author, whose name I do not now recall, quotes Tosi, Bernacchi, Gervasoni, Florimo, and other great vocal teachers of the same period, on the position of the mouth when singing. All those celebrities agreed that one of the greatest difficulties confronting a vocal teacher is to obtain from their



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FIG. 3.—Various openings of the mouth in singing.
1—Correct. 2-8—Wrong.

pupils a natural, or, as they call it, "right" opening of the mouth; and Bernacchi even went so far as to state emphatically (in which he was indorsed by a group of wonderful singers, his pupils) that it is impossible to produce a correct tone without assuring correct positions of the tongue and mouth.

Undoubtedly the failure of many singers is due to a stiff, forced constrained action of the articulating organs. There is no sound in the human voice (except a grunt) that can be made independently of the mouth. The mouth regulates pitch, quality, intensity. The unruly tongue, hard lips, smiling cheek, stiff lower jaw draw upon the muscles of the throat, which in turn press upon the larynx, thus interfering with the right action of the voice, and preventing free, natural, beautiful tone.

Seeking to improve the vocal tone without regarding as most important the natural articulation and correct pronunciation will inevitably result in the malformation of the mouth, and consequently of the voice.

A tone that comes from a constricted mouth is not a really human tone, but partakes rather of the instrumental. Correct speaking will lead to correct singing, as speaking and singing are modulations of the same function.

**The Phonograph.**—Just as conceit hinders progress, so any kind of fair criticism tends to assist in the development of artistic work. The phonograph, while not in any sense a substitute for a vocal teacher, is still of great value to the singer. It reveals at once his defects as well as his strong points. I cheerfully grant that the quality of a voice is lost in its phonographic reproduction, but everything else remains, and faulty breathing and errors of diction, interpretation, *tone-placing,* etc., are distinctly revealed. It is often claimed by singers who have been unsuccessful in obtaining engagements as phonographic artists, that not every good voice is suitable for recording purposes. As a general proposition, the singers who make such claims are badly mistaken, for the phonograph, when properly handled, gives back very nearly what it receives. It is a fact known to phonograph experts, however, that many records are poor through no fault of the singer, such as failure to use proper recorders (of just the right sensitiveness) for the voice in question, so as to correspond with the voice quality, also improper size of horn used, —either of which factors, if overlooked, will ruin the record of the greatest artist in the world. It is possible, therefore, that a failure may be due, not to vocal inadaptabilities for recording, but

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It is my personal belief, after a great deal of perience with phonograph singing and singers, well as the recording instruments themselves, at phono-recording is an almost invaluable aid the student in his endeavor to succeed.

Speaking about phonographs, I will describe a few words the process of manufacturing rec- ds.

The singer, surrounded by the orchestra, sings to the horn of a recording machine. The width .d length of horn have a great deal to do with e success or failure of the venture, as has also e proper selection of the recording instrument. ıe latter consists of special castings, in general m similar to the ordinary phonograph repro- :er, on which is set a round glass plate, with a l-mond needle attached for the purpose of cut- g the groove on the wax blank. The thick- ıss of the glass and the manner of setting the ıedle upon it have much to do with the sensitive- ıss of the completed recorder.

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## THE SINGER AND HIS ART

As I have said, the selection of suitable horn and recorder for each singer is a problem upon which all depends. After the sound vibrations are recorded upon the wax blank, the blank is taken to the galvano-plastics bath, where from the copper solution a negative form of the original wax blank is made. This process is repeated several times until the copper stamper, as it is called, is completed.

The stamper, after being nickeled and backed, is then placed with the record stock, under a hydraulic pressure of thousands of pounds, which converts it into a finished record.

## THE HALLS

The halls, like the vocal apparatus itself, have their individuality, which is more or less adapted to the needs of singing. Few halls are accoustically correct, and the singer must be ready to comply with the varying demands. In other words, as the hall will not change its attitude toward the singer's voice, the singer's art must master the peculiarities of the hall.

I am really very sorry for those singers who, in different halls, with different conditions, are always applying one and the same method of breath control and tone production. *The real secret of great art consists in balancing well the*

*strength and carrying capacity of the tone with the qualities of the hall.*

*If we use insufficient voice for the space we are singing in, the tone will not reach its destination. On the other hand, by giving out too much voice we may create an echo. Therefore the singer must endeavor to balance exactly the measure of tone and the requirements or conditions of the hall.*

Of course this can be accomplished by well placed voices (forward singing). A wrongly placed voice will never be capable of adjustment to accoustics.

It is a great mistake to think that a big hall needs a big voice. Not so. Even the smallest voice can dominate a big hall, if its carrying capacity be developed to full advantage.

The orchestra's part, except during overtures, choruses, etc., is distinctly that of accompanist, and under no circumstances should singer and orchestra be competitors. It is a sad fact, nevertheless, that under some leaders such a condition does seem to arise at times. Then, indeed, must the singer be of such caliber of artistry that he is able to maintain the maximum of carrying power with yet some measure of reserve in force, or disaster is imminent.

# CHAPTER III

## VOICE PLACING—DISCUSSION OF DEFECTIVE VOICES

### DEFECTIVE VOICES

A normal human being does not usually talk for the mere sake of talking, but to say something which he desires another or others to hear; he talks to some one, and that some one is at a point more or less distant, as the case may be. This commonplace statement is, however, an illustration of a definite object that should be borne in mind by every person who is in any manner using his voice professionally. The vocal gesture, as it may be termed, permits us to put into vibration the hearing centers of the individual addressed, or, perhaps, the hundreds or thousands of people assembled in an auditorium. Securing this responsive vibration is the aim or goal which is stimulating our effort and movement.

One does not talk for the purpose of influencing his own thought by his own sound vibrations. It is done in order to communicate to others the set of vibrations originating in the brain of the speaker. If a certain thought, for example, be

expressed by me by means of certain vibrations, I know that those vibrations will mechanically convey that thought to others; *but those vibrations must without fail reach the ears of such other persons.*

These are the simple things,—so simple, indeed, that we nearly always forget them when studying singing, with the sad result that we lose the real aim of the vocal tone. In that case no matter how wonderfully controlled is the tone, even though it be to the point of entire satisfaction to the singer's self, the voice is constricted, the tone misplaced, and instead of a free, soaring, sonorous, carrying tone, the product of complete naturalness, the tone will be long in effort and short in effect. The sound waves either will not be sufficient to meet the demands of the hall or theater, or, on the other hand, will not be pleasurably received if more tone is used than the place requires. If the singer be earnest and intelligent, he will soon notice these false results, and try all kinds of vocal expedients in an endeavor to remedy the situation. For instance, a new and wonderful method (at first all seem wonderful enough) will be substituted for the old one. A new manner of breath control may appear to be just the thing wanted. But the real future of a singer who through artificial and alleged scien-

tific methods works unconsciously against his natural make-up lies not on the stage or platform, but unfortunately in the hands of the throat physician.

**Supports of the Voice.**—The factors which reinforce the tone, and give the singer ability to place it at a desired point of destination, are termed the *supports of the voice.*

When reinforcing the tone in the different cavities and resonating chambers of the vocal machinery, such as chest, throat, mouth and nose, it is necessary to make use of such reinforcement in a way that will not block the free exit of the tone. Only in this way will the tone have clear and definite character and carrying qualities.

If a tone be directed not toward the audience but to one of the back facial cavities, it fails, as a natural result, to sonorize the air which surrounds the singer, and although it may seem to be a very loud tone to the singer himself, it has nevertheless lost its entire carrying power. The French call this process *sombrer la voix* (clouding the voice), and the Italians describe it as *voce oscura* (the obscured voice),—both phrases, you will note, mean exactly the same thing.

I shall call it *darkening the voice,* inasmuch as this production always gives the impression of an unnaturally dark, confined, dull tone.

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# VOICE PLACING

There are different kinds of "darkenings," of course. The stifling of the tone may occur by reason of a wrong or over-use of the chest, the throat, the mouth or the nose. And yet for some special effects in expression in the intentional darkening of tones by these means is both permissible and proper, though dangerous and to be made use of by the experienced artist only.

The darkened voice, rumbling within the singer because prevented from vibrating outside, requires much muscular strength and effort to be heard, and the vocal machinery soon becomes fatigued.

Darkening has created many different tone productions, all wrong and ultimately disastrous, and yet it seems to be a favorite method with teachers of a certain class.

Correctness of tone production is in direct proportion to its naturalness. The naturalness of a tone depends upon the harmony or balance maintained in the use of the breath, larynx and resonators. If one of these factors works in an exaggerated or inefficient manner, the whole scheme or production is wrong,—the voice is defective.

Defective voices, of which unfortunately a large proportion even among professionals may be so designated, can be fairly classified as:

1. Voices defective by reason of wrong use of the mechanism of tone production,—breath, etc.
2. Voices defective on account of wrong tone focus,—imperfect use of the resonating cavities.
3. Voices defective for other reasons.

**Misuse of Vocal Machinery.**—The mere passing of the breath through the vocal cords is generally assumed to produce tone. This is not entirely true, however. Without resonating surfaces the sound would be so weak as to be hardly worthy of the name, and the result would be what is called "theoretical sound." Experiments have been made by scientists, using the larynxes of dead persons, testing through the medium of electricity, and the sound produced was hardly audible to ordinary ears. Of course such experiments are at best hardly satisfactory or conclusive, for with the intention to produce sound there could hardly be any tightening of the cords, and the result is bound to be more or less the same as when endeavoring to draw tone from a violin string before it is brought up to somewhere near its natural pitch. The balance of proportion, in other words, between breath and vocal cords must be maintained. The use of too much or too little breath causes over or under work of the vocal cords, and thus are

evolved the voices coming within this category.

The opposite extremes in defective voices such as we are discussing may be described as those *singing on the breath, and those singing on the timbre.*




FIG. 4.—Theoretical sound.

**In singing on the breath** the air passes through the vocal cords without sufficient vocal tension, as mentioned before. This production causes a slight tardiness of attack, which is thus weak and lacking decision. This method is at least inoffensive, but gives the effect of a certain laziness in singing which may be a great obstacle to proper tone production.

The exact opposite of this fault is singing on the timbre where, owing to the exaggerated contraction of the vocal cords, which latter are worked to the utmost while other parts of the

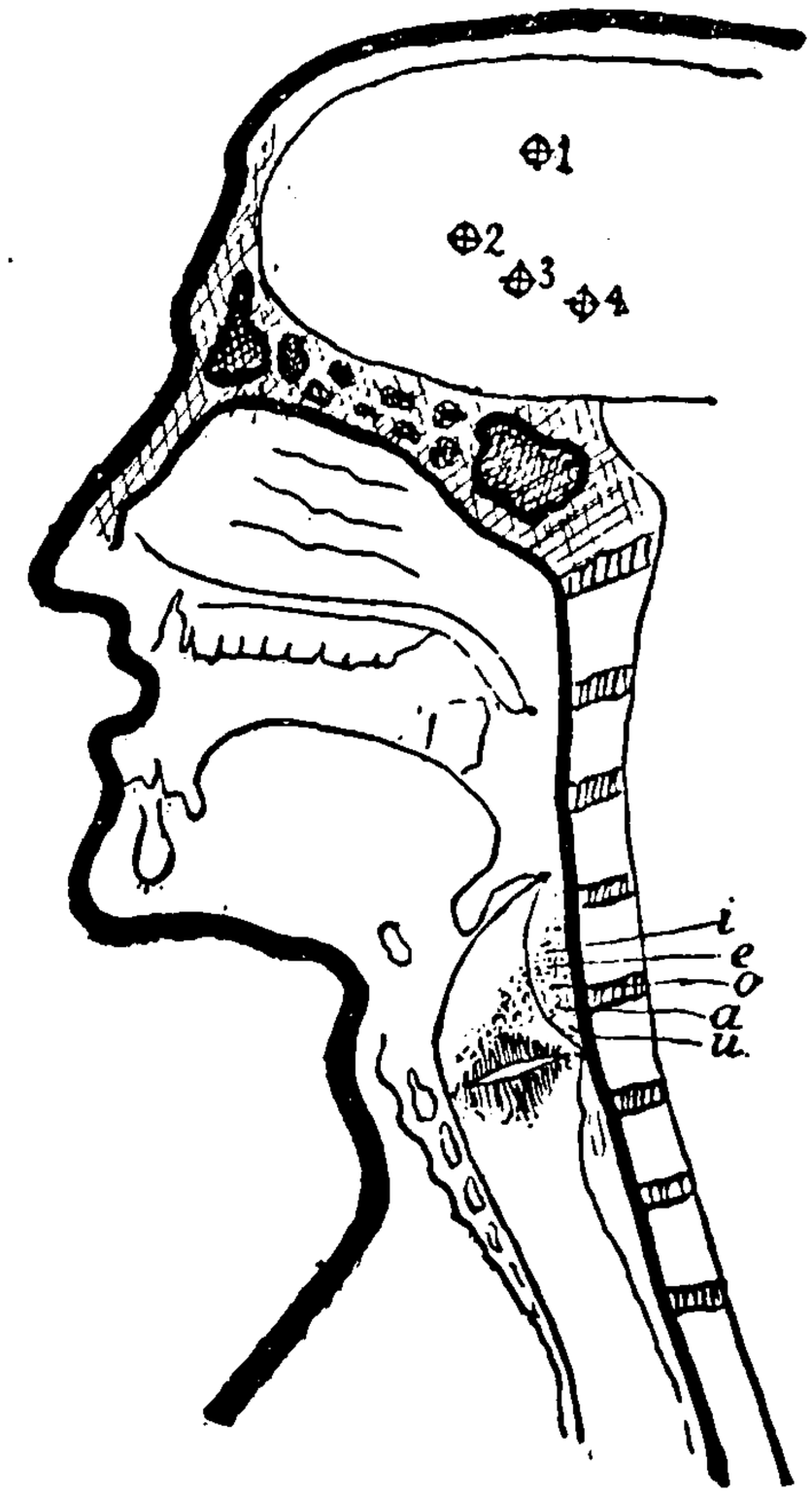



FIG. 5.—Singing on the timbre.

vocal machinery are but little if at all engaged, a certain sharpness of the voice is noticeable. This result could fairly be described as developing to the extreme so-called voce teorica, or the glottic sound. Production of this kind is found to be very popular with the second and third class opera singers who, lacking the necessary foundation in voice training, are saving them-

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selves in what appears to them the easiest possible manner. This relief is very temporary, however, because *singing on the timbre* is ultimately most harmful to the voice.

Somewhat similar to *singing on the timbre* is the pinched voice, in which the use of the glottis is also excessive, and the tone is slightly restricted or confined.

**Forced Voice.**—The use of too much breath in the tone has a deplorable effect on the vocal cords. The respiratory effect is felt and heard in the musical articulation. With this tone production it is impossible to sing a long phrase even with an unnatural amount of air in the lungs. This sort of singing tends to create breaks and a quantity of registers in a healthy voice.

**Drawn-outVoice.**—This is similar to singing on the breath.

**Quivering Voice.**—In the quivering voice the air pressure upon the vocal cords is far too strong, thus hampering the freedom of the vocal machinery, making the voices shaky and in some cases resulting in a confirmed tremor. Often this habit leads to an unpleasant tremolo.

**Enlarged Voice.**—To me the enlarged or too open voice gives the impression of a certain unnatural thickness or breadth. An enlarged voice

is short in range and has very little carrying quality. Some of the mezzo sopranos and contraltos are using this production in their low tones, and unconsciously are pressing the voice in the chest. This production very often causes a break in the tone, and does not permit of singing softly, nor does it enable one to sing a good legato. These weaknesses are due to the entire lack of overtone, a direct result of too much use of the chest register to the exclusion of a proper use of the resonating cavities. It should be remembered that the old masters said, *"Chi non lega non canta"*—*"He who is not uniting the voice is not singing."*

**Tense or Stiff Voice.**—A voice a trifle similar to the forced or enlarged voice, in which the effort of phonation is noticeable to the audience as well as to the singer. In this kind of production again the vocal cords have to work too strenuously.

**Vibrato.**—As an effect the vibrato is occasionally useful. Its use often becomes a habit, to the serious damage of voices. Vibrato is nothing else than overtaxing the voice. The vocal machinery, breath and larynx, are used to full capacity and then it is attempted to add "some more." That "some more" is forcing, and forcing is necessarily disastrous to any voice.

Vibrato was introduced by Rubini, but Rubini was careful to make use of it only in places of great dramatic emotion.

**Voices Using Resonators Imperfectly.**—A lack of balance in the distribution of the resonating surfaces is caused by the voice becoming inclosed or confined in one of the resonating cavities. With the exception of the white voices (over-bright, lacking in breadth or depth), all of these voices are darkened, and nearly all of them are lacking in the proper use of the articulating organs, a weakness fatal to proper tone production.

In all of the hereafter mentioned faulty tone productions, the singer leans more or less toward ventriloquism. His *pro*nunciation is performed by organs whose functions are entirely different, and the net result might more aptly be called *retro*nunciation.

**Chest Voice.**—If a noticeable sensation of vibration is felt at the interior of the chest, even when the voice is but slightly intensified, such may be called *chest production,* the maximum of effort being directed upon the lower vocal areas. The voice increases in size without increasing in carrying power, and becomes heavier. In seeking for beautiful, deep tones, many alto or contralto voices become heavy by confining

the voice in the chest. Nothing could be more unpleasant or destructive. A mezzo, heavy in the low tones out of all proportion to the size of the rest of the voice, fails to become a con-

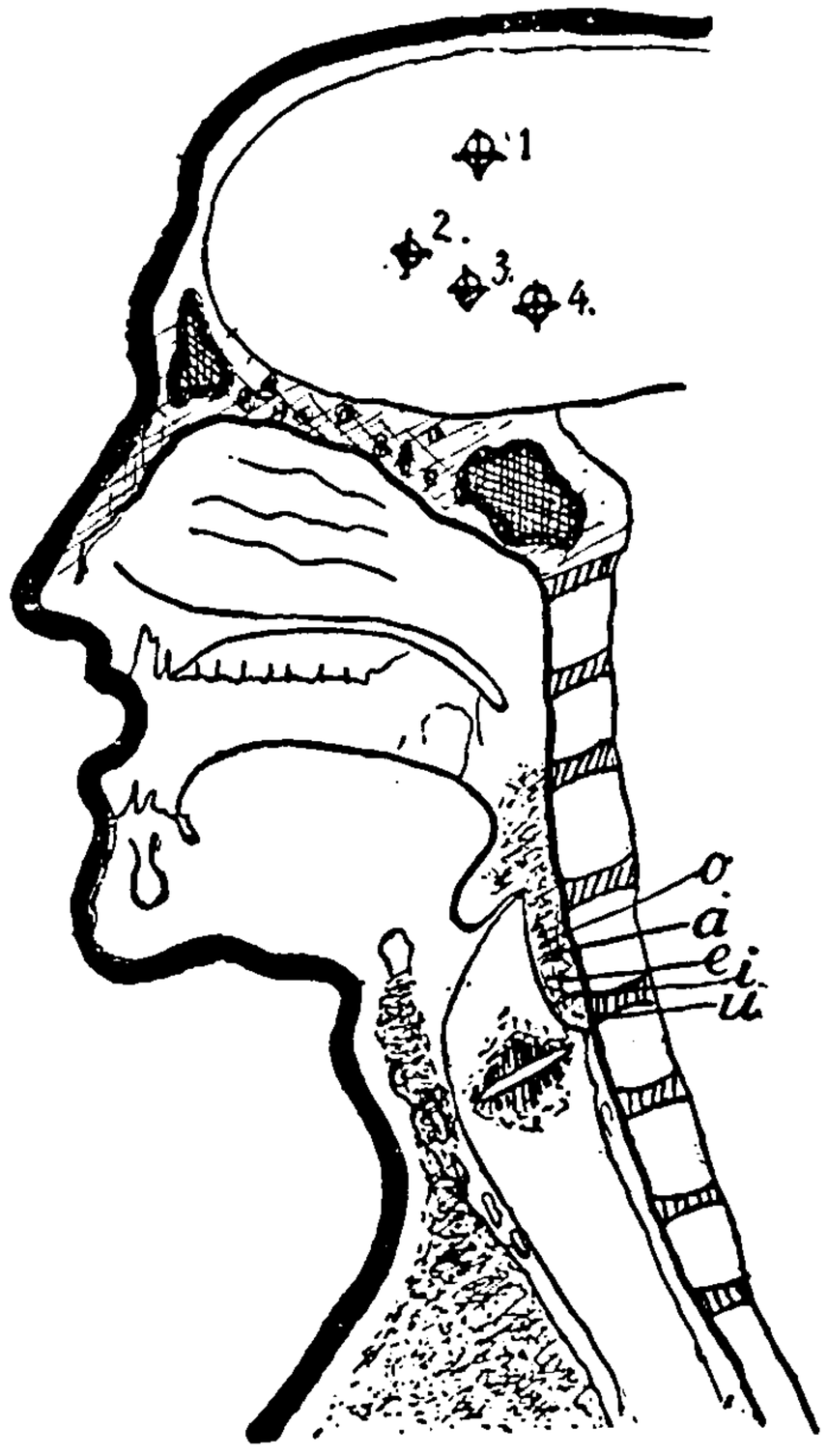



FIG. 6.—Chest voice.

tralto and is no longer a mezzo. Bassos commonly abuse their voices in this manner, which explains why it is so hard nowadays to find a good basso voice,—most of them suffering from tremolo, lack of resonance, poor high tones, etc.

**Dark or Deep Voice.**—A voice with strong interior resonance, which rumbles more or less inside the vocal apparatus. This production helps the tone to gain in expressiveness, life and

personality, but kills completely the carrying power of the tone.—This production is much favored by the European vaudeville singers.

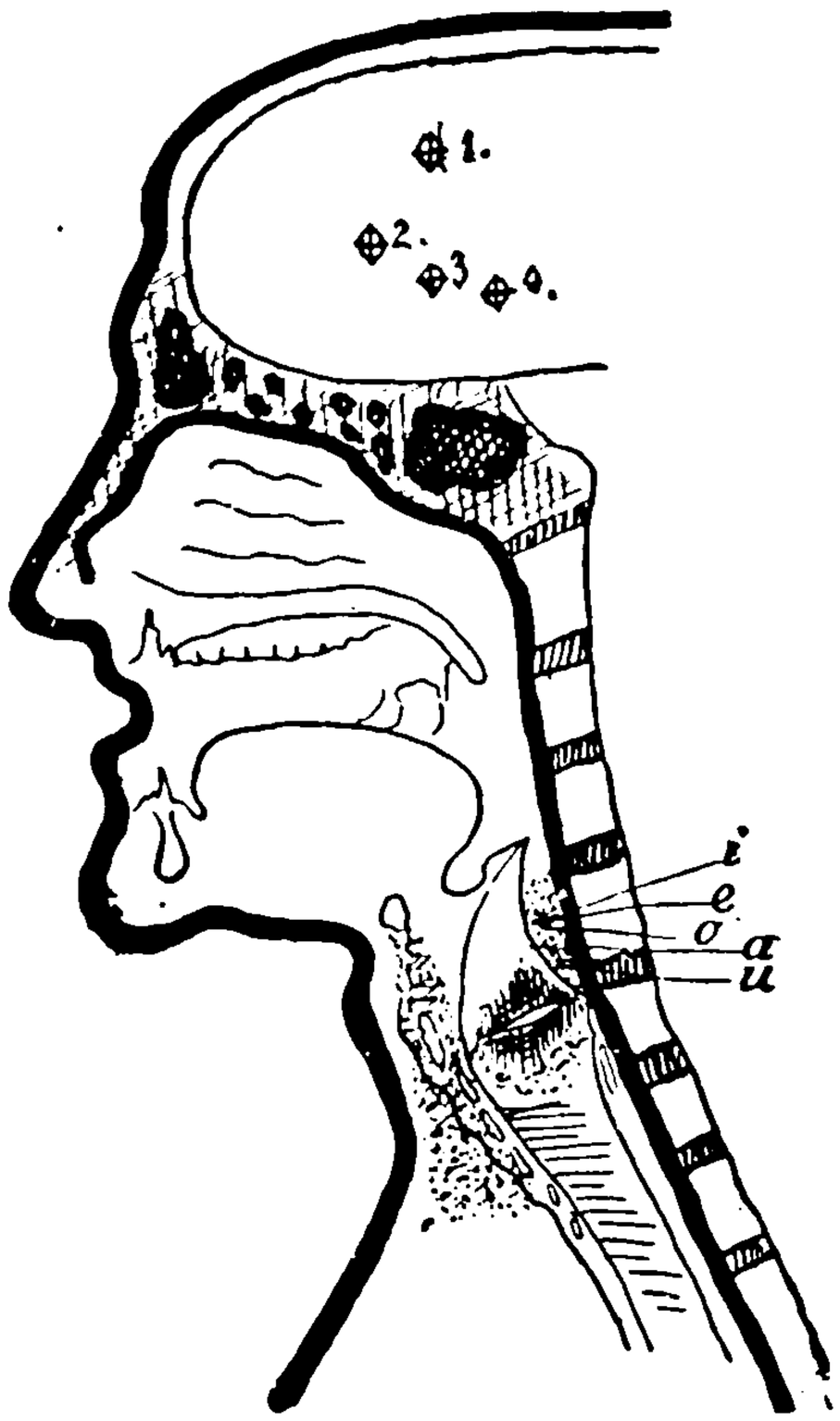



FIG. 7.—Dark or deep voice.

**Closed Voice.**—The exaggerated darkening of the voice in the high register causes the loss of carrying power. This is a very bad production, and injures seriously the higher registers of the voice. It is, unfortunately, very much recommended at present. Some term it "placing the tone between the eyes." He who closes the voice also forces it, and the two faults combined cause *nodes* (or calluses) on the vocal cords, then air escapes unused between the vocal cords and

the condition is no longer one for a vocal teacher, but for a throat specialist.

**Guttural Voice.**—When the epiglottis is raised too much, the tension increases the thick-

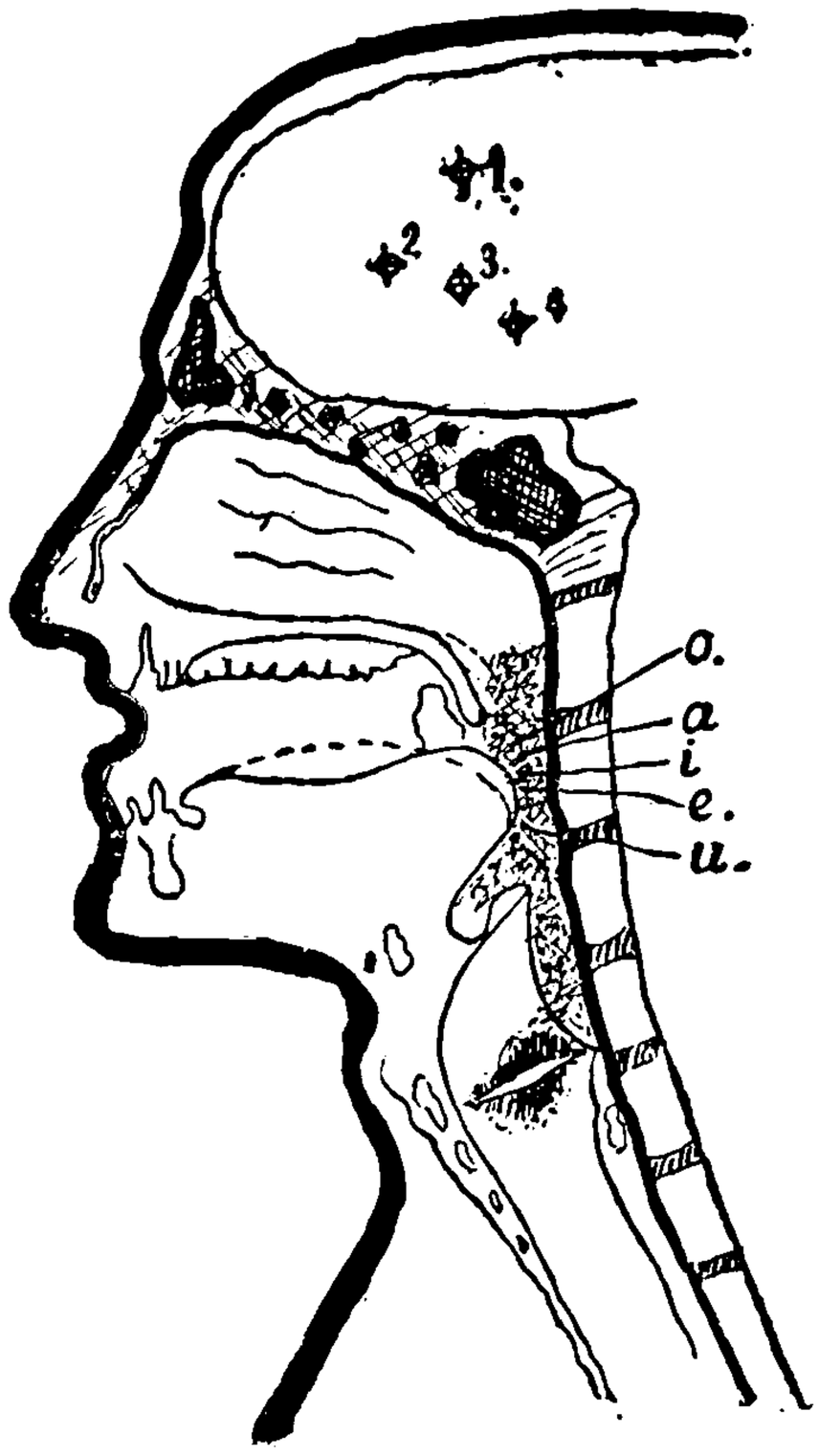



FIG. 8.—Hollow or cavernous voice.

ness at the base of the tongue, taking up room necessary for free resonance. There results a great confusion of closed-in sound waves, the voice becomes guttural, cracks on high notes, and has no carrying power whatsoever.

**Hollow or Cavernous Voice.**—The lowering of the soft palate and thickening of the back of the tongue produce a certain dark, deep tone. As this tone is lacking in plasiticity and life, it

has no carrying power, and is damaging and ineffective.

**Backward Voice.**—This voice vibrates inside, carrying but little outside. The forward part of

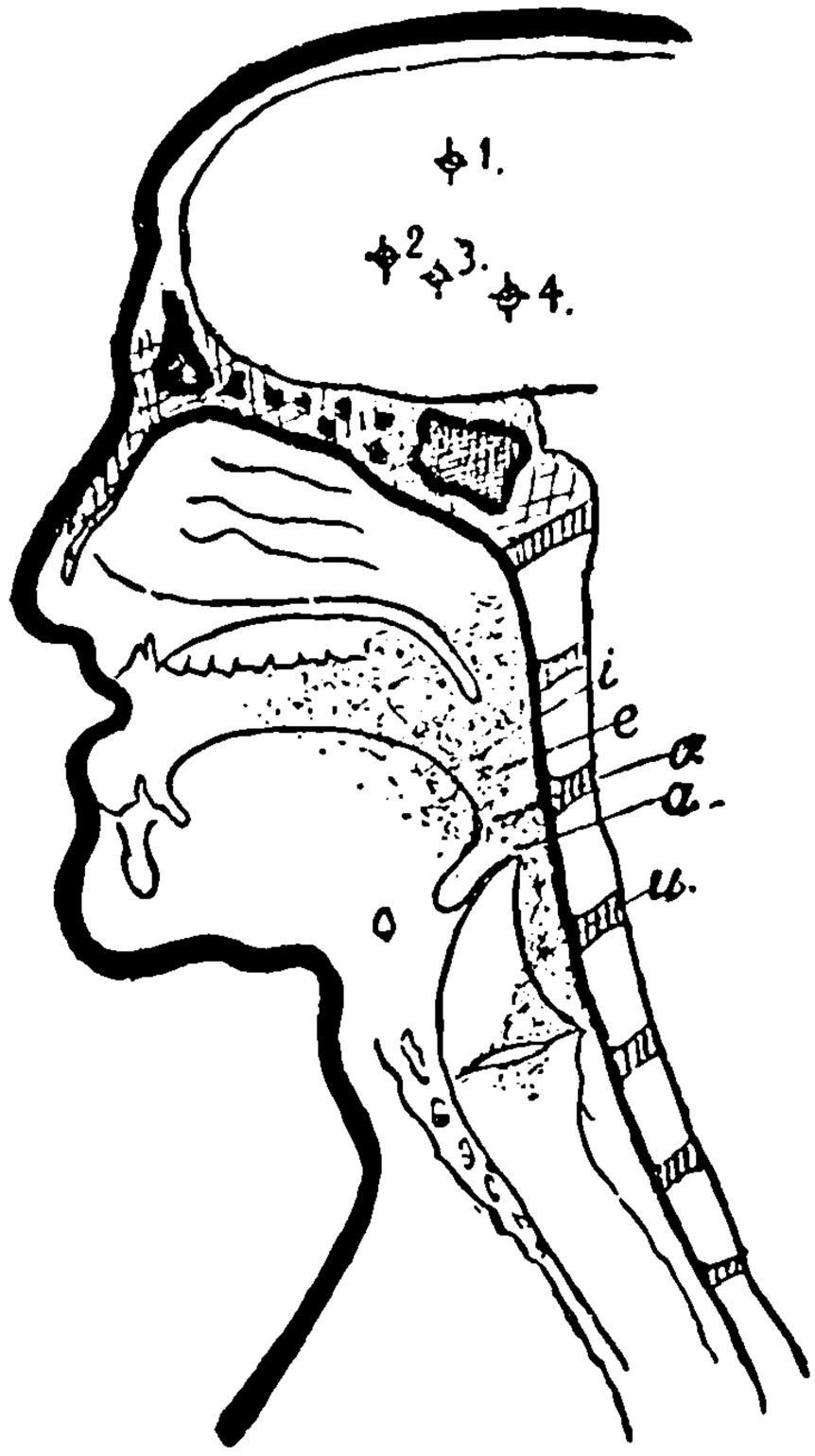



FIG. 9.—Backward voice.

the mouth seems to absorb the sound instead of assisting it toward the outside. The tone is dark, being formed in throat and "mask" (the shelf formed at the junction of the hard and soft palate); the effort of vocal reinforcement is at the back of the throat. This voice reminds one of the sounds sent forth by newspaper vendors.

**Throaty Voice.**—When the tone seems to vibrate in the throat just above the level of the

glottis, this pharyngeal tonal support is called "throaty production," the maximum of effort being directed against the guttural pharyngeal surfaces. This tone is distinguished by its dis-

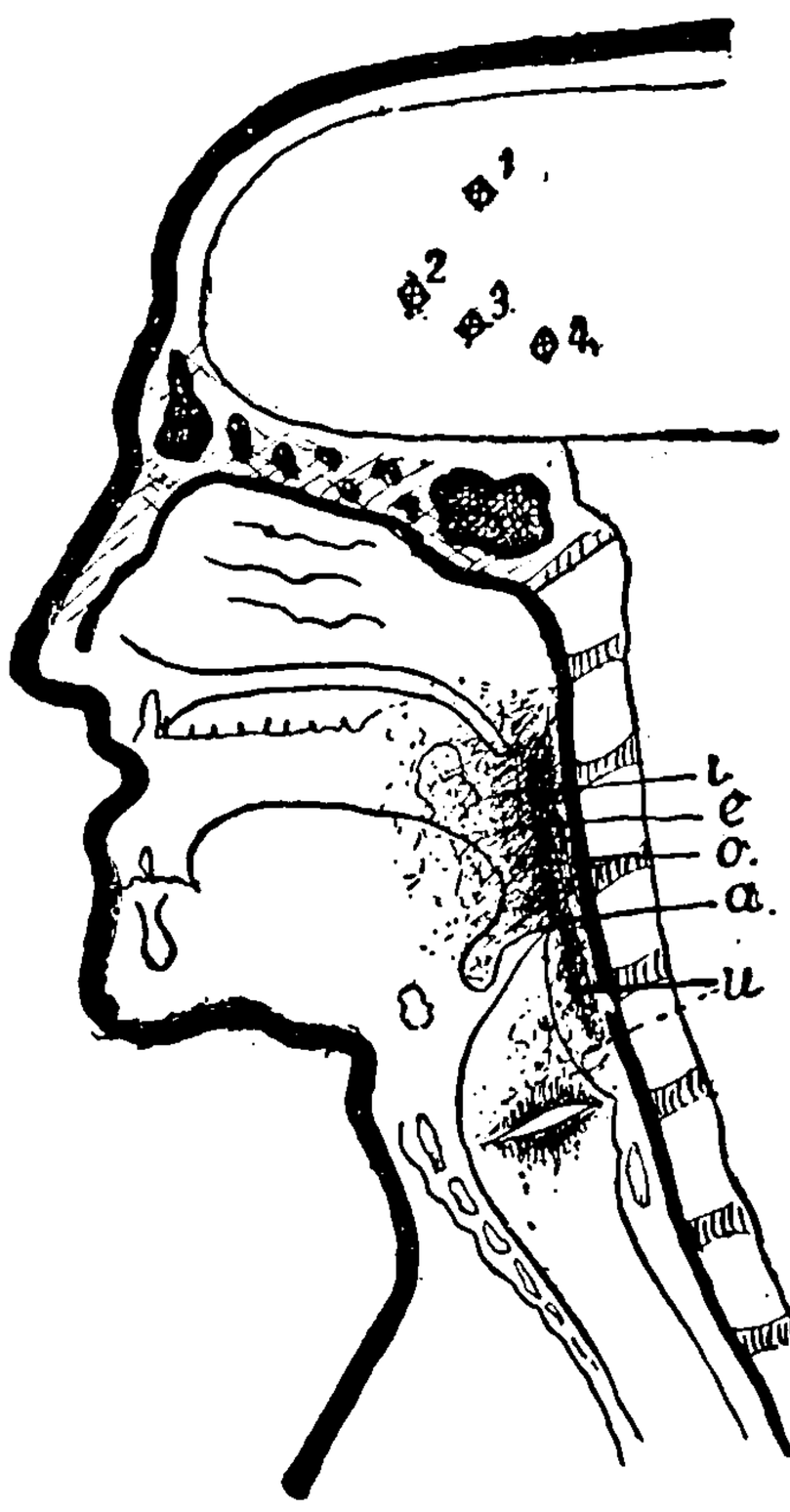



FIG. 10.—Throaty voice.

agreeable timbre, having a rasping quality which suggests sore throat, tonsilitis, etc.

**Smothered Voice.**—The "mask," so called, is the shelf formed at the junction of the hard and soft palates. Tones directed too forcibly to these particular surfaces may be divided into two kinds:

*Rear Mask.*—Tones focused upon the rear mask, so called, resound in the head, in the region of the ears, the tones thus smothered often interfering with the proper functioning of the ears.

*Forward Mask.*—Tones directed to and supported by the upper pharynx are really focused

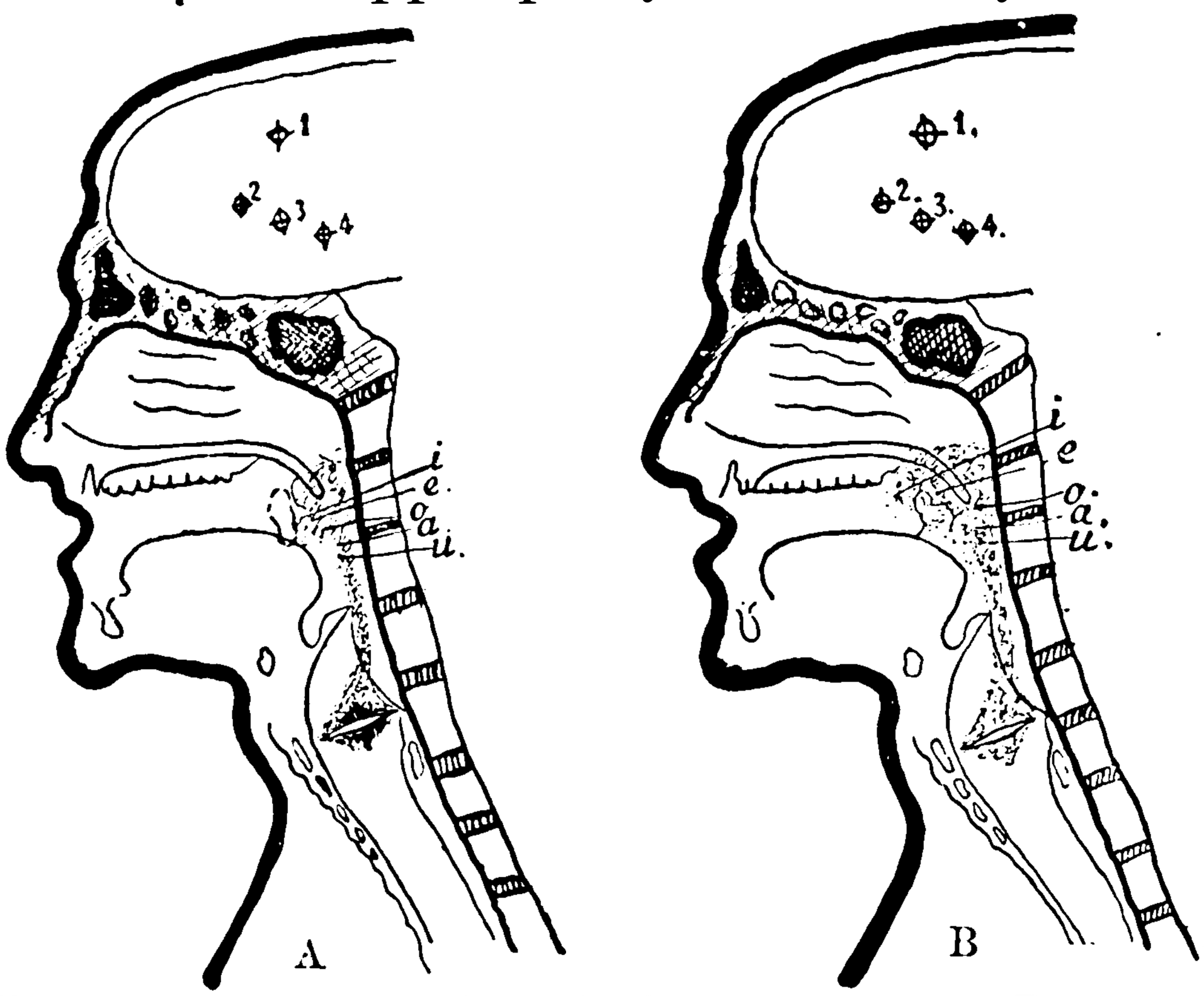



FIG. 11.—Smothered voice. A—Backward mask. B—Forward mask.

in the nose, but do not sound nasal, as they are partly smothered.

Yawning or Gaping Voice.—By reason of opening the mouth very widely, as in yawning, the verbal timbre is breathy, the maximum of resonance being in the region of the palate and the eustachian tubes. On account of its poor

timbre, the tone carries but little, and is without charm either verbal or vocal. The maximum sound is produced in the back of the throat and in the high pharynx. This method can be rec-

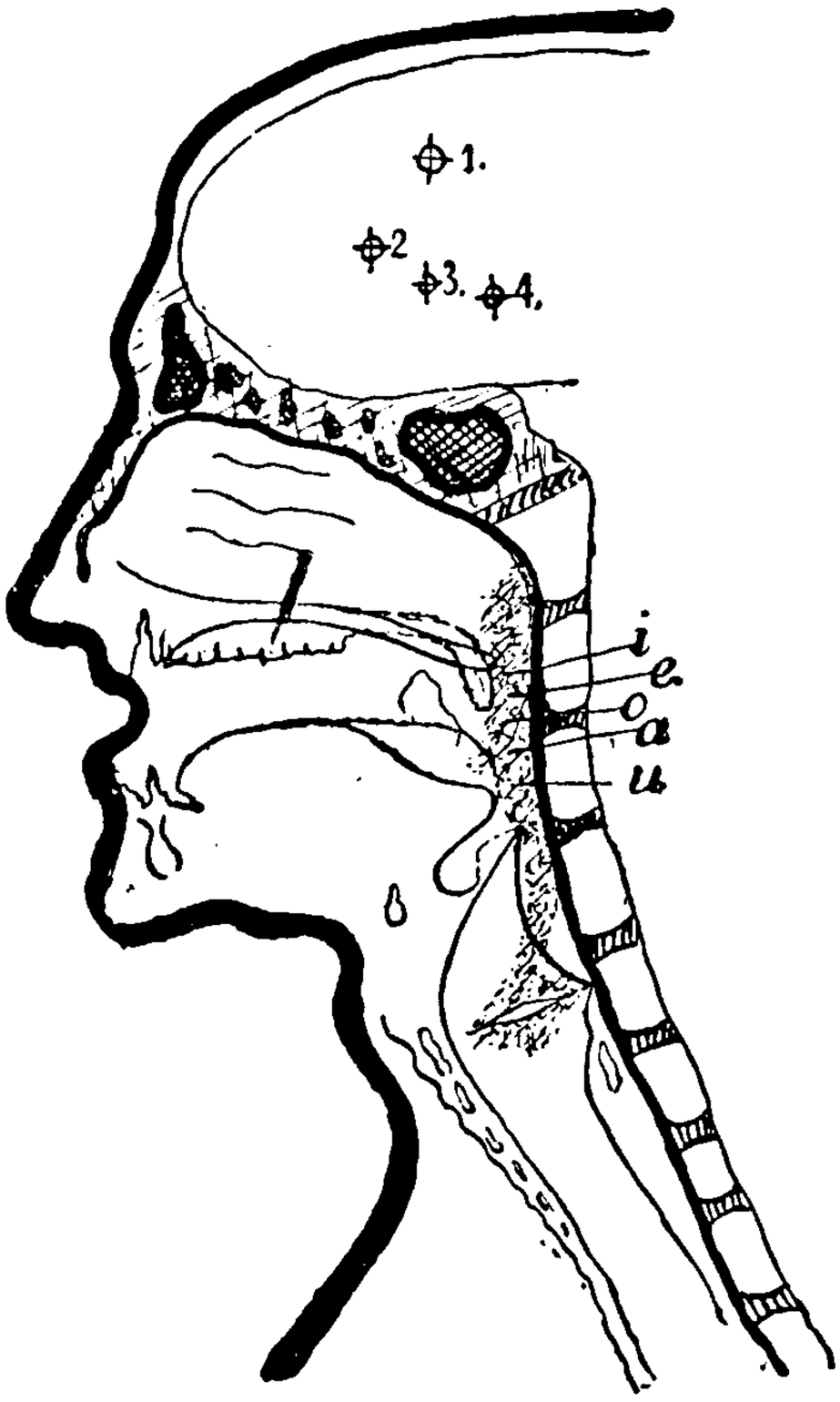



FIG. 12.—Yawning or gaping voice.

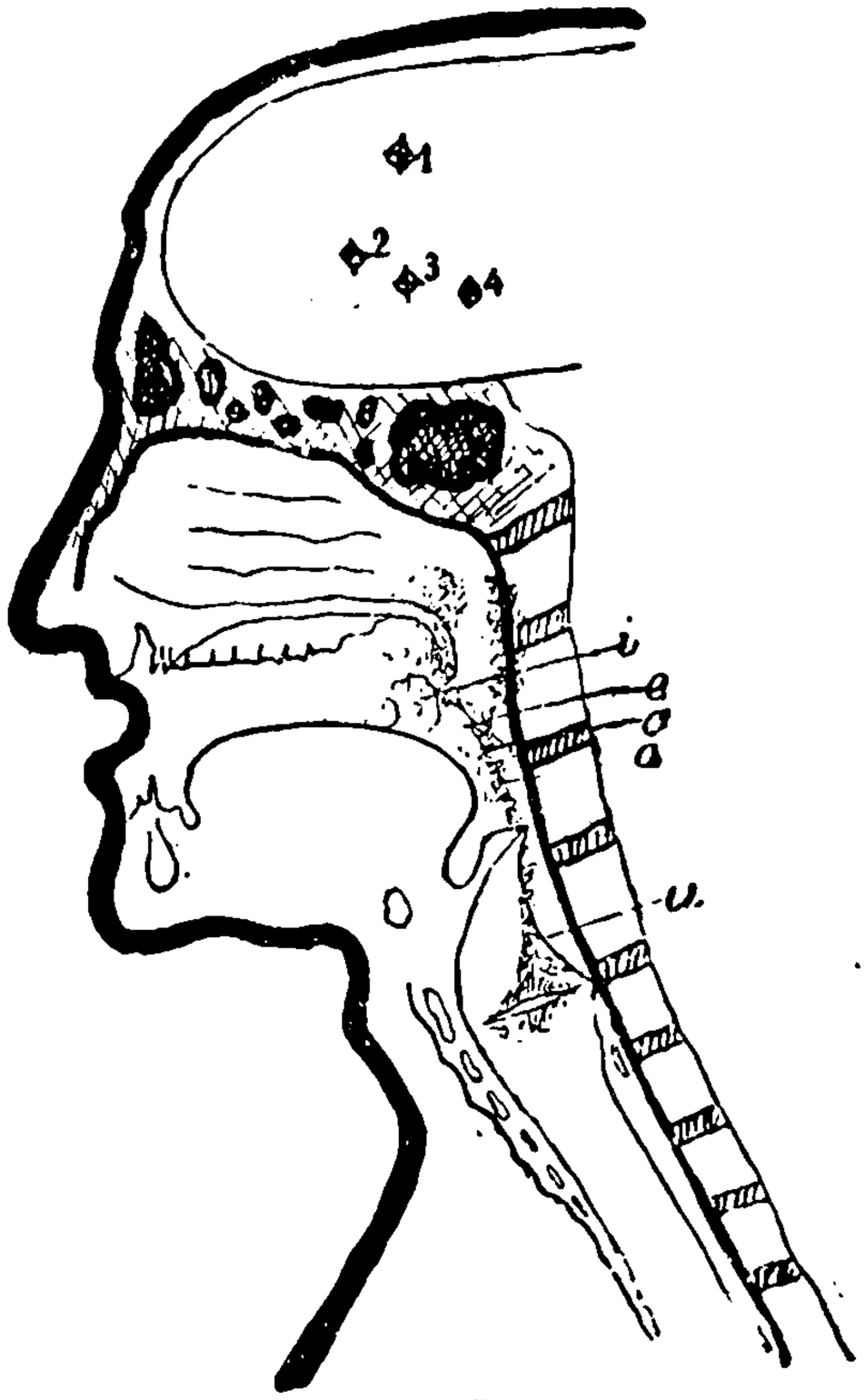



FIG. 13.—Nasal voice.

ommended only for raising higher and bringing nearer to forward accommodation, a voice which is too much in the throat. It is only a means of transition. It lends little to the articulation.

**Humming, Mouth Closed.**—To sing with the mouth closed is bad. To place the voice in a position which is not one of natural and normal phonation is absurd, no matter what the impres-

siou acquired through this original process may be. Humming is quite in favor to-day. The singers who close the high tones, thus preventing them from carrying, generally make use of this device Humming occasionally may help to free a throaty voice, but it is dangerous and may be said to be substituting one evil for another.

**Snuffling Voice** (*Nasillement*).—Voice smothered behind the nose, and retained in some way in that region, with strong vibration of all the muscular parts of the nasal region, including the orifice of the nostrils. The air vibrates in the nose with sharp sonority. In this production, the excessive lowering of the soft palate prevents the tone's proper egress through the mouth, thus forcing a maximum nasal resonance.

**Nasal Voice** (*Nasonnement*).—Its sonority is more deep than that of the snuffling voice and is less disagreeable. Certain baritones make too great use of this kind of tonal support, to give some "brass" to their quality, though it shortens the carrying capacity of their voices. This production is quite in favor by the French singers.

**White Voice.**—This voice is characterized by great verbal clarity, while lacking, from the vocal point of view, in body and sonority. It is produced by excessive opening or widening of the mouth. The voice takes an open tone from the

throat, giving the impression of exaggerated articulation. The buccal (mouth) support is entirely lacking. The tone is too open, of a disagreeable quality, and without plasticity.

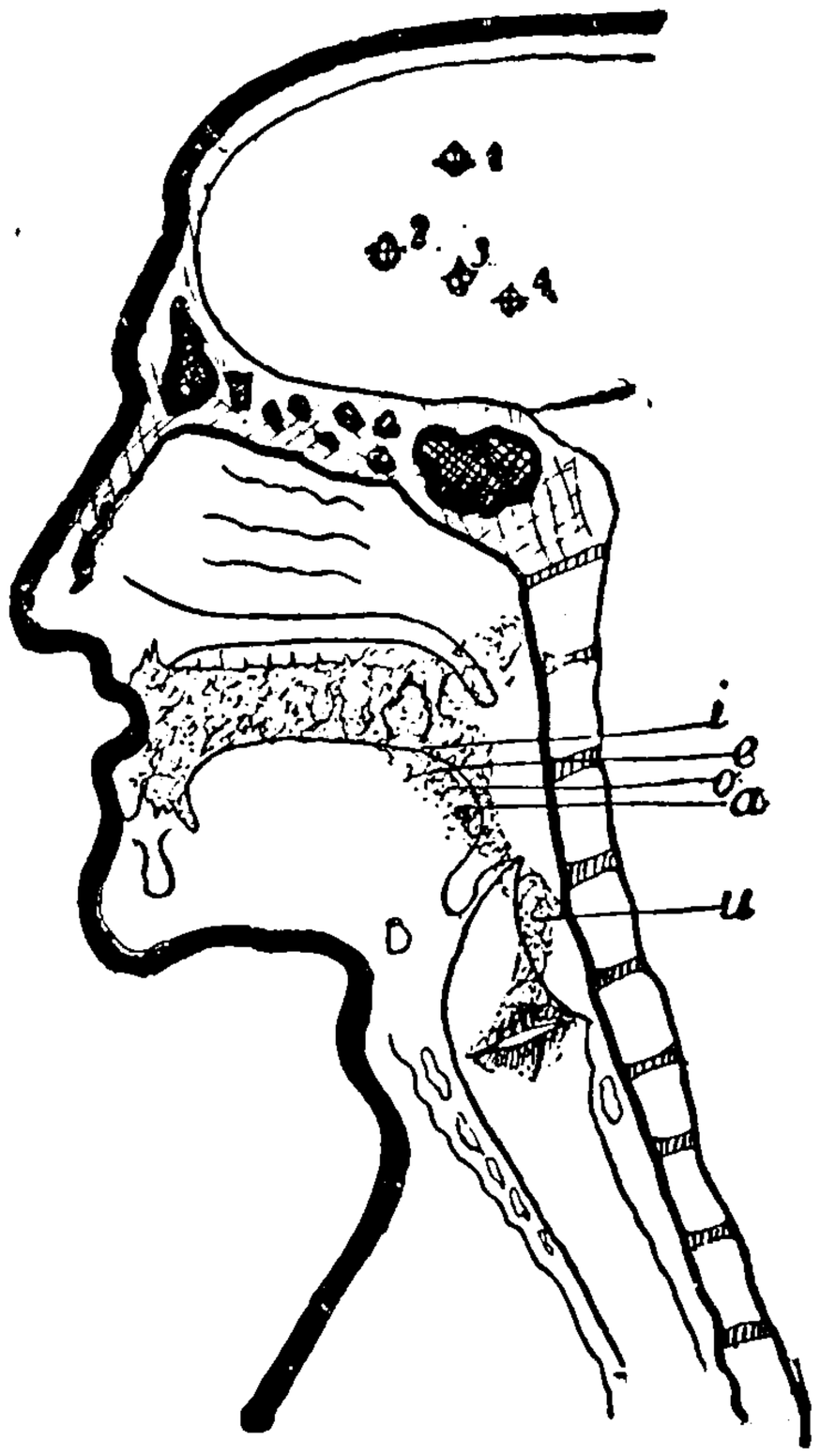



FIG. 14.—White voice.

**Tricky Voice.**—A voice that, with the aid of wrong resonance, obtains the impression of possessing good tones, as, for instance, in singing a high "C" with chest resonance, which in reality seems to be almost impossible, the tenor will darken his mixed notes, and, taking as fundamental the resonances of the head, will add also the resonances of the lower pharynx.

**Voices Defective for Other Reasons.**—A small voice, owing to organic insufficiency, has not good carrying power. Its size is very limited, due to weak respiration or weakness of the vocal organs. This voice, however, can be improved in strength and carrying capacity by training in large rooms, but it will never have any professional value.

**Sharp Voice.**—Sharp voice is often due to organie defects, but in most cases is the result of forcing the voice and practicing in small rooms. Like the small voice, it should be trained in a large room, and the proper breadth obtained through exercises for elasticity and quick vocalization.

**Clouded Voice** (*Voix Moiré*).—Voice full of great variations in quality of tone. This is not mere variation of tone colors, but a voice which vacillates very lightly. It is rather a series of contrasts between the successive tones of the voice, now very clear, and now very clouded, at short intervals.

**Dry Voice.**—The dryness of the walls of the mucous membrane, which should be smooth and damp, makes itself felt in the quality of the voice. The dry voice is hard to hear, and is equally as hard for the singer to produce. It easily becomes raucous, and has not carrying power. It

totally lacks charm and expression. Medical treatment and complete change of method of singing are necessary.

**Tremolo.**—It seems that the first admirer of tremolo was Ferri, a celebrated Italian singer of the last century. He intentionally sang tremolo on every note. Usually tremolo is the result of organic weakness, sickness, poor use of the breath, or stiffness of the vocal organs. If it is a fault of production, it can be corrected. Quick exercises only are advisable for curing this defect.

Undoubtedly defects in voices are far from having been completely listed above. There are many, many others with which a vocal teacher comes in contact. Each pupil, in fact, presents a combination of faults and every one of these defects must be differently treated. *It is impossible to start voice training until all defects are removed.*

## NATURAL TONE PRODUCTION

**Forward Voice.**—The mouth, or better stated, the lips, are the last of our vocal organs participating in the control of tones, before they come in contact with the air. This fact suggested the calling of the forward voice "voice on

the lips" (French, *Voix labiale*) (Italian, *Voce sulle labbra*).

The forward voice seems to comply with the vocal traditions of all the great masters, as well as meeting the requirements of to-day.

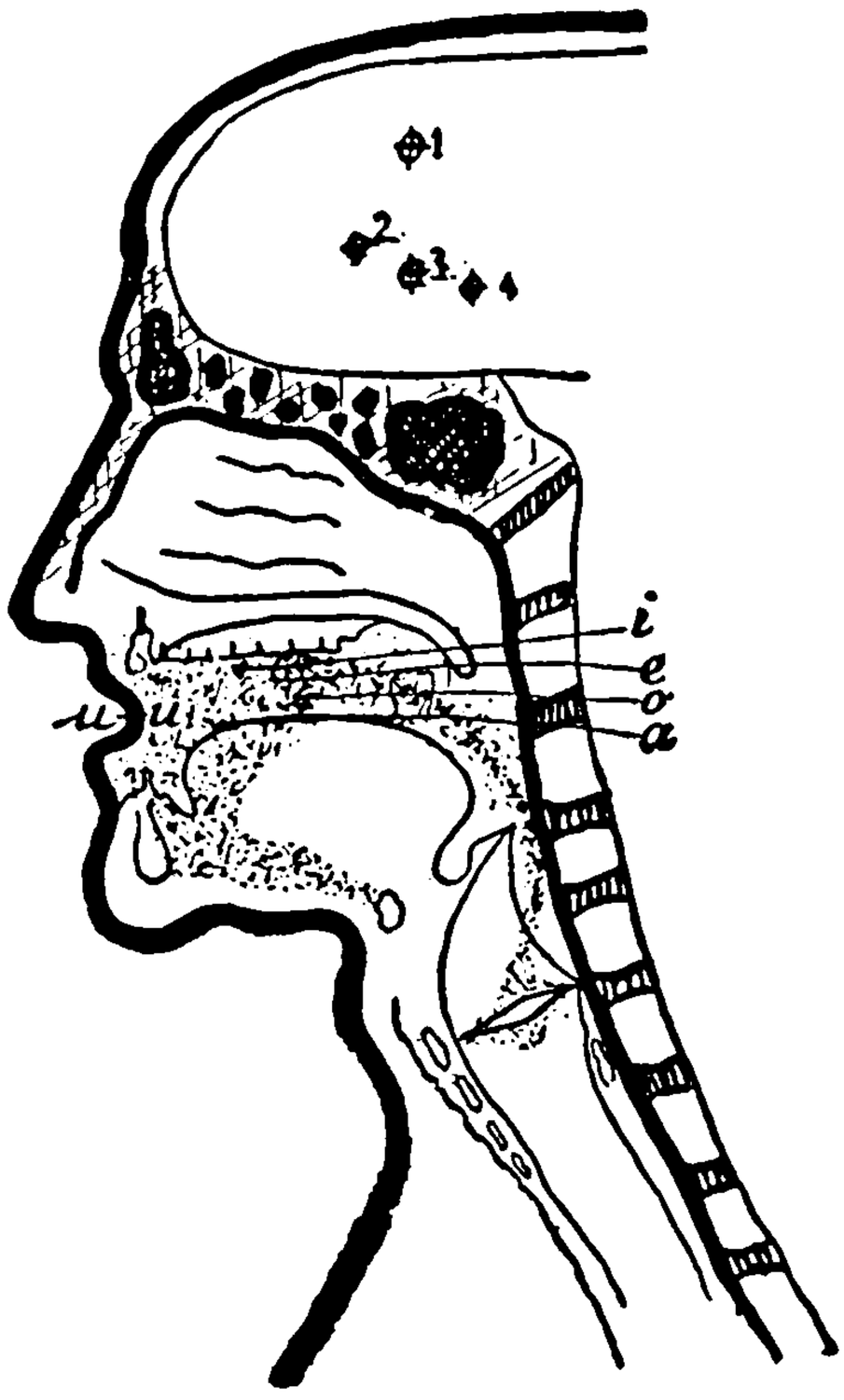



FIG. 15.—Forward voice.

In this voice the maximum of vocal intention is directed upon the forward mouth; it is a voice free of any constriction and is based on perfect equilibrium or balance in the distribution of the work upon the breath, larynx and resonating cavities. The voice carries even with slight pressure, and being forward, in the region of the proper articulators, maintains its verbal distinct-

ness. In short, it is a voice which demands the least in effort, while giving the most in effect. Recalling to mind Rubini's remark in the introduction of this book, it is the only voice which permits singing on the interest and conserving the capital of the voice.

The voice thus produced can be sent in any direction the singer requires. It is also ideal for public speakers, etc.; in fact for all who use their voices professionally. In this production the tone is focused entirely outside and away from the singer. The total abandonment of all "inward" thoughts, which tend invariably to constrict tone production, is exemplified in the mental attitude of directing the tone to its point of destination, in the same way as the marksman takes aim at a target. In this way our ear learns to grasp the sound at its destination instead of at its origination; the voice adjusts itself spontaneously and automatically to the mental attitude. *It is the free voice.* To the hearer this voice gives the sensation of coming from the center of the audience. ***It is a voice that will surely and always master the conditions of all halls or auditoriums.***

Voice has value only at the point to which it is addressed, namely, the audience. Sound is judged from the same angle as the scenery, the

make-up of the actors, the tableau effects, etc. Just as it does not matter how these things look "close up," the test of the voice is its sound at the required distance. It can no more be properly heard near by than can an oil painting be closely scrutinized. *Where it is intended that the*

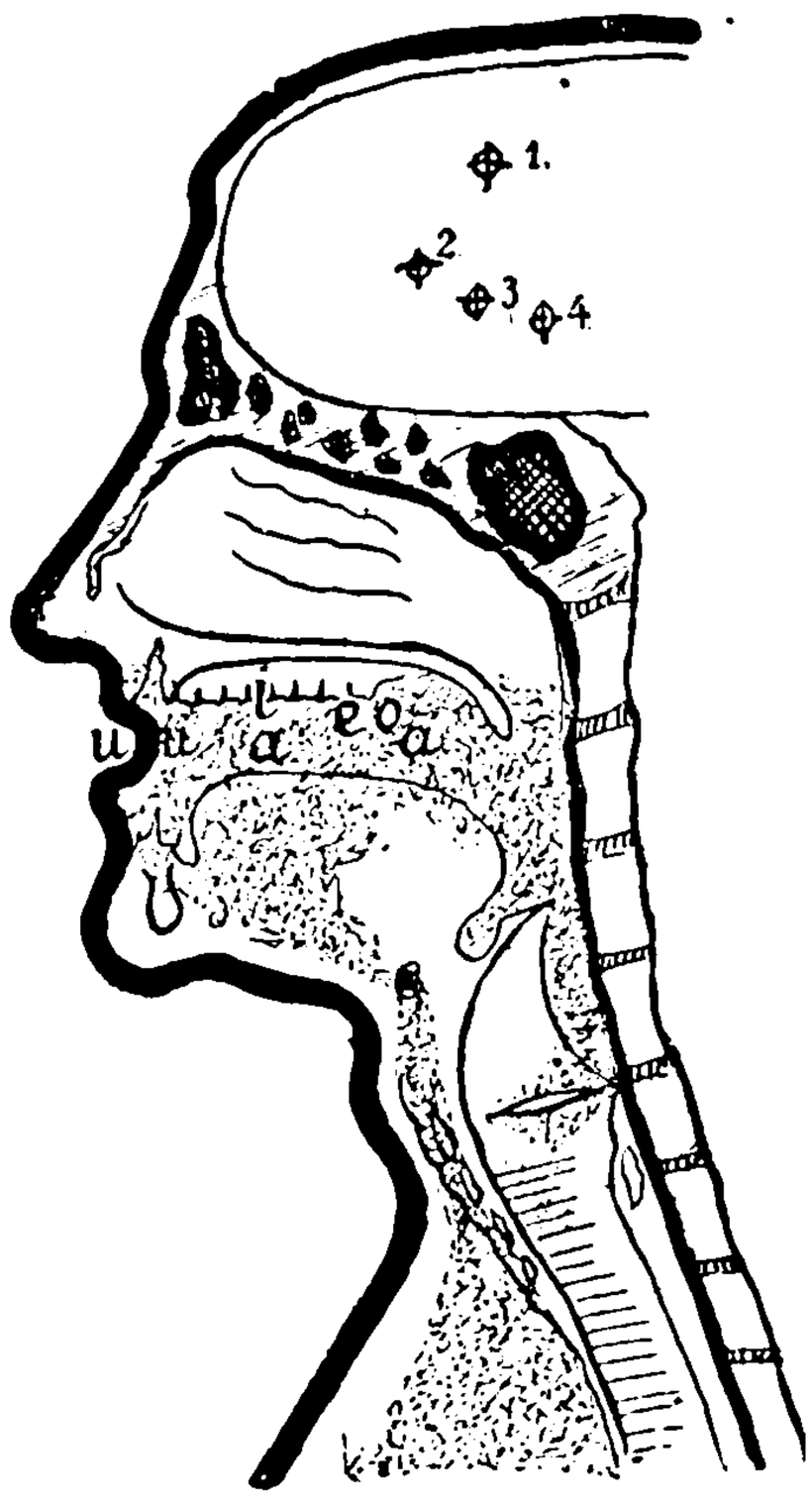



FIG. 16.—Full voice.

*voice should have a maximum of effect, there is the place at or from which the voice should be analyzed.*

**The Full Voice.**—This production is the same as that of the "forward mouth" with the exception that it is deepened and widened to embrace maximum power. It is characterized by a proper

balance of vocal effort, distributed among all the resonating surfaces. *It combines the maximum of effect with the minimum of effort.* The tone càrries, with all its good qualities. In this voice it is impossible for the hearer as well as for the singer to know what parts of the vocal organs give the most powerful reinforcement, the vocal equilibrium is so well maintained.

## VOCAL HYGIENE FROM THE MUSICAL POINT OF VIEW

*A well-placed voice is not afraid of work, does not suffer from it, and is not subject to disagreeable professional accidents.* A voice is well placed only when its strength is in harmony with its carrying power. It is all a question of securing natural tone production.

**How to Practice.**—Sing according to the voice you *have*—not the one you have *not*. Do not persist in practicing for notes not yet matured, not ready, for it will result in breaks in the voice, and you may lose that note forever—along with others. Develop and make sure of your "G,"—the "A" will appear later. Practice easily and take time to develop your range, so that gradually you will gain a voice which will be equalized, healthy and sure and of sufficient range.

Do not work when fatigued or if you are not sure of yourself. But if you feel yourself in form, practice as long as you consider you are progressing.

Do not measure the strength of the voice by the effort that it costs. And at the least constraint, at the least difficulty, release the voice,—sing farther off still (not stronger).

When the voice seems as if it were going to fail you, don't "pinch."

Vocalize in full timbre upon all vowels, and with as much more "carry" as you sing more quickly or higher.

The testiture or easy range has a certain center of gravity which by no means should be sacrificed for the notes at the extreme ends of the voice. This center of gravity in the testiture may fall or rise during practice; but Nature must attend to that herself. Depend upon it, she will not be paralyzed in her movements when the voice is used in a free manner.

For every strained effect, the singer must pay, and pay dearly. Mistakes in practicing are not easily repaired.

When studying songs, if you find a difficult phrase, for which your voice is not sufficiently advanced, change the song. By continuous practice on a phrase, song, or aria, for which the

voice is not ready, you will injure it seriously. The voice develops by practicing things it finds easy, and is injured by any premature effort.

**How Long to Practice.**—The necessity for repose in vocal practice depends mostly upon the expenditure of strength. It is possible to practice a long time without danger, but with small intervals of rest. The human voice can stand easily several hours' work daily, but only when the tone is free. The darkened and wrongly reinforced voices are a great strain upon the muscles. Free exercises develop the free voice. Do not fail to practice in the mornings, always remembering to sing "freely."

**How Long to Study.**—The celebrated singer and vocal teacher of the eighteenth century, Pacchierotti, when asked by his pupil, the great tenor, Rubini, about the length of time necessary for the study, answered: "The study of our art is too long for our life. When young we have the voice but lack the schooling, afterward we get the schooling but lose the voice."

**When Should the Vocal Education Be Started?**—If the pupil does not abuse the various vocal reinforcements, if he endeavors to develop and not to change the quality or timbre of his voice, if he tries to sing "wide—spacious—far and large" without trying to sing strongly,

if he sings with the voice which nature at that period has given him without trying prematurely to gain volume and range, something that is dependent upon the maturity of the body—in other words, if the pupil sings only with a free voice—the sooner he or she starts vocal education the better.

It is possible to sing well and without harm even though the pupil be not entirely matured. It is logical that a perfectly natural vocal exercise cannot fail to assist in the development of a voice destined for a singing career. But when a wrong method of singing is applied, a young and not entirely developed throat will soon and forever be ruined.

Every premature effort to impose upon the voice notes for which it is not ready results in disaster. On the contrary, however, practicing in free voice will progressively add more and more notes to the range without danger to those you already have.

# CHAPTER IV

## ECULIARITIES OF TONE INCIDENT TO DIFFERENT NATIONALITIES

Music in every branch is international, though till maintaining national peculiarities in musical form as well as in vocal tone and method. or that reason, in this chapter I have thought t well to treat briefly the vocal characteristics f different countries, in the hope that it will be f interest to the newcomers in the profession. ndeed, considering the enormous influence xerted upon tone production alone by varying anguages and climates, to say nothing of national traditions, the usefulness of such knowldge can hardly be overestimated.

**Italian Tone.**—For centuries the Italians were ecognized in all the world as the best singers. hey were and are to-day the best paid and ost admired of all the nationalities for their urity of tone and their powers of lyric expression. The words *bel canto* are known all over the orld to those interested in music and singing. *Bel canto* means "beautiful singing," and describes not a method or system of producing

tone but rather the kind of tone produced. In my opinion the glory for the development of that type of beautiful singing which our generations have learned to call *bel canto* should be equally divided between the classical Italian composers and singers of the earlier periods.

The characteristics peculiar to the composers of the seventeenth, eighteenth and nineteenth centuries are: clarity and simplicity of construction, serenity and depth of feeling. Caldara, Bononcini, Benedetto Marcello, Lotti, Martini, Paisiello, Pergolesi, Scarlatti, Cimarosa, Bellini, Donizetti, Rossini, Verdi, etc., all carefully observed in their compositions the possibilities and characteristics of the voices for which they were writing. In their works the words and melodies were welded to form one indissoluble whole. Little wonder that singers educated under the influence of a school of composition, simple, unaffected, yet replete with genius, guided by real masters patient and willing to work, living in a wonderful atmosphere and climate, speaking a language which is in itself a song, became that which the composers wanted them to be—masters of *bel canto* or beautiful singing. Such is the world's heritage from those fathers of the Italian school of singing.

There is no precise, technical way to describe

or literally to photograph an emission of vocal tone, which explains why our generations have not and cannot have an exact idea of the tone production of the golden days of Italy's most artistic singing.

With all my love, admiration and gratitude for Italy, the country which gave me my start and the happiest moments of my career, I claim that the principles which led to the creation of *bel canto* (beautiful singing) are not of Italian invention or creation. *Bel canto* exists in all the world, in Russia, France, America, Spain, etc.—a fact well proved by the great singers of those countries. *Bel canto* is the property of that great invisible power—Nature. Italians were the first to comply with her laws and so were rewarded with the glory which their singing justly brought to their country.

The logical conception of a beautiful, or call it *bel canto*, tone is *a tone which requires the least of effort and gives the maximum effect; a tone in which vocal effort is distributed equally to all the active and resonating surfaces of the human throat; a tone in which it is as impossible for the singer as for the hearer to detect which part of the vocal organ gives the most powerful reinforcement, the vocal equilibrium being so well maintained; a tone in which articulation is in per-*

*fect harmony with all other functions of the vocal apparatus, and is easily understood by the audience; a tone which produces only outside effect, in which the whole room, hall or auditorium is properly sonorized. In short, a tone which will deliver the melodic message in the way nature intends.*

This is my opinion of the *bel canto* or beautiful tone, and I repeat, it can only be produced naturally and in accordance with the singer's individuality.

**French Tone.**—The French classical composer, like his Italian brother, had much respect for the human voice. The floating, melodious line was of first importance, while the accompaniment, although ingeniously arranged, was of secondary consideration. With the exception of the heroic, dramatic operas of Meyerbeer, written for exceptional voices (and perhaps a few others of minor importance), Gounod, Bizet, Berlioz, Offenbach, Massenet and scores of others have given due consideration to the possibilities and characteristics of the human voice.

The well cultivated French tone has the same qualities as the good Italian tone. It is round, well sustained, even and has splendid carrying capacity. To an untrained ear it may sound different, but the difference is the result of the

French language, which has an abundance of nasal sounds, the proper pronunciation of which is very favorable for tone production.

**German Tone.**—Singing one night a heavy Wagnerian part and the next some light operetta is certainly the primary cause of the present vocal conditions in Germany. Classification of voices by their timbre and temperament is praetically unknown in Germany. No distinction seems to be made there between the lyric and dramatic qualifications of singers. They must sing everything in the repertoire and even the contracts are worded that way. "Everything" is rather embracive, all will agree, and as there is no human being able to do "everything" well, some vocal incongruities quite naturally arise.

From a purely vocal point of view the German language lends itself little to singing, though I admit there are some differences of opinion upon that point.

It is, however, my belief that to some extent Wagnerian music is responsible for the decadence of German vocal tone.

Singers of such parts as Kundry, Siglinde, Isolde, etc., soon feel and show the effects. The beauty of the voice gradually disappears, the necessary velvet in the quality is suppressed, the whole vocal machinery loses its freedom, and the

constricted, tired throat produces a tone to which Slavonic and Latin races can hardly listen. It is a fact that in Wagner's works the instrumentation and the orchestra are given first thought, and the singer's tone and effects are secondary.

The masterpieces of Wagner have created a new school of music which considers the human voice from a different point of view than did Schumann, Schubert or Mozart. The present German composer lacks certainly the genius of the creator of the Wagnerian school, but seems to consider a human throat as an additional wind instrument in the orchestra.

The German classical composers have all the vocal characteristics of the Italian and French of that period. Therefore, beneficial to the voice, yet in the operatic field at present it is hard for a singer to fight for recognition against a score of trumpets, trombones and drums. From the vocal point of view, conditions in Germany are discouraging; they ought even to be summed up as instrumentally overpowering.

**Hebrew Tone.**—The cantor can be termed the real preserver of Hebrew melodies. The operatic and concert stage have heard some wonderful Jewish singers, but the individuality of their race was subordinated to the requirements

of the art as embodied in the different languages in which they had to sing and consequently lost.

The cantor's way of singing, as also the music itself, is traditional. A special school for cantor singers does not exist, but each cantor gathers around himself a few good voices, to whom he imparts his knowledge. The training is done by the simple method of imitation.

The voice of an average cantor is very expressive. A certain sharpness of glottic quality is felt throughout the range. Vocal effort is concentrated on the glottis and the vocal cords, instead of being distributed all over the parts of the vocal organ. The voice rings more than carries, and when brought out invariably loses that which it gains in sonorousness. The verbal tone is largely sacrificed for the vocal effect. This production causes nervousness of the vocal cords, with a consequent escape of unsonorized air.

A cantor who wishes to impress his congregation must bring his voice as near to the lament as possible, for the Hebrew composition was inspired by suffering. The lament is produced by a certain spasmodic action of the vocal machinery, similar to the cry of a child. A child can scream or sing the whole day without injury,—so long as its voice is manifesting joy and happiness, but the same child will become hoarse

very quickly when crying in sorrow or anger. This illustrates the principal reason why cantors' voices wear out quickly. The voice of an old cantor (there are exceptions, of course) is full of tremolo and often flat. Their particular style of music does not permit them to sing properly and with effect the modern standard concert and operatic music. The unnatural, anti-physiological use of the vocal organ is easily noticeable after the cantor has sung a few selections. His throat becomes overheated and manifests a slight irritation sometimes causing a cough. But nothing can possibly diminish the beauty and value of Hebrew religious songs.

**Russian Tone.**—Turgenev, one of the greatest Russian writers, characterizes the Russian folk-song thus: "The aching, melancholy song which wanders from sea to sea throughout the length and breadth of Russia will, once having been heard, forever echo in your heart and haunt the recesses of your memory."

But not always is Russian folksong full of melancholy; in fact real Russian folksong, centuries old, is rather full of wildness and ruggedness, characterized by frequent and sudden dynamic gradations and changes in rhythm. The melancholy song which Turgenev describes comes from Little Russia or Ukrania.

# THE SINGER AND HIS ART

The Slavonic is probably the most emotional music in the world, and the older its melody, the greater the spirit of romance. From the very beginning of history the Russians have been a singing people. They have worked and danced and played to the accompaniment of music. This may be the reason why Russia possesses the most wonderful untrained choruses. It is indeed a pleasure to hear the deep and manly basso (and even contra-basso) voices united in peculiar combinations with fine tenors who are not afraid to use often their falsetto tones.

Much time is devoted in Russia to the training of church choirs, and the singing is an integral part of the service.

The voice which is liked best in Russia is the basso. The principal singer in a Russian church must have a speaking and singing voice of thunder. These voices are usually short in range, and, owing to low vibrations, have a very dark and chesty quality. Their carrying power is limited.

The love of Russians for the basso voices had a certain influence on the Russian operatic score. Contrary to the operatic habit of other nations, in which nearly always the tenors are given the honors as principal characters, the Russian operatic composers have written many works for bassos and dramatic baritones.

# PECULIARITIES OF TONE

The Russian cultivated tone seems to be placed not entirely in the front of the mouth, and is supported strongly by chest and mask resonance, a sort of "bronze" quality being obtained at the expense of carrying powers.

Little Russia furnishes almost all the tenors to the Russian operatic stage.

The tone production of Russian women singers can be compared to that of the Italians.

The Russian language answers all vocal requirements splendidly, and is of great help to the singer.

Polish Tone.—One hundred and fifty years of slavery in a nation of thirty million population, divided by three oppressors, forbidden to sing or play its national music, has had but little effect on the musical development of Poland.

The names Chopin, Moniuszko, Wieniawski, Paderewski, Stojowski, Hoffman, are sufficient to give Poland one of the leading places among the musical nations of the world. Poland has several first-class opera companies and symphony orchestras. Of all the European folksongs, Polish folksongs are certainly the richest in melody and variety of rhythm.

Although a distinctively Polish tone production does not exist, Poland has given to the world

such singers as the inimitable songbird, Madame Sembrich, the de Reszke brothers, Leliwa, Didur and many, many others. In Italy, France, Russia and Germany, Polish singers are highly respected and loved.

A cultivated Polish singer has all the characteristics of the Italian and French artists. Poles are known all over the world as fine musicians and linguists, the latter accomplishment being in a measure the result of the foreign oppression suffered by Poland.

**English Tone.**—In England, ballad, oratorio, church and concert singing is much preferred to grand opera.

The temperament of the English people is very different from that of the Latin races and this fact certainly is manifested in the musical appreciativeness.

The Italian spontaneous nervous singing is little cared for there. The English public likes a smoother style, more finished in detail.

*De gustibus non est disputandum.*—(There can be no discussion regarding tastes.) This old Latin proverb can be fairly applied in this case.

No single person has sufficient knowledge and impartiality to justify him in passing judgment on the question as to which of the national

tastes is more nearly musically correct and interesting.

England's vocal art has a past of its own—glorious and rich. Together with Canada and Australia, she has given to the world an unusual number of splendid singers.

The habit of combining sight reading with singing seems to be very much in favor in England, and singers often sing with their scores in hand.

**Irish Tone.**—The marvelous folksongs of this little country are undoubtedly responsible for the fine vocal talent produced by Ireland. I consider Ireland's greatest tenor, John McCormack, a real master of *bel canto*. Anybody listening to him will recognize the qualities possessed by the glorious old Italian Masters.

**Scandinavian Tone.**—The musical culture of Scandinavians is very old. As a result Scandinavia has produced such geniuses as Grieg, Sinding, Lassen, Kjerulf, etc.

Italian and German influence on the music of Scandinavian countries is noticeable. In the sixteenth century, G. Wasa engaged for his court Italian singers who remained there for many years.

In 1782 Gustav III constructed the Opera House in Stockholm.

Of the score of especially fine singers produced by the Scandinavian countries the most celebrated seems to have been Jenny Lind, pupil of Manuel Garcia, and known all over the world as the "Swedish Nightingale."

A mathematical exactness is demanded from singers and musicians there, and the public often listens to the operas with the scores in hand.

**Tyrolese Yodeling.**—There is a special and very characteristic kind of singing, little known in America but very much admired by the peoples of certain parts of Germany, Austria and Switzerland, which is called Tyrolese Yodeling. It consists of rapid and sharp jumps in octaves and arpeggi. To foreigners it sounds effective and sympathetic. It is, however, very destructive to the voice, as in the high notes the larynx is in a too widened position, and in the low notes the tension on the trachea is far too great. Many of the yodelers have markedly hoarse speaking voices.

The Tyrolese yodelers often apply pressure to the larynx, as they claim it helps in the production of the very high head tones.

**Oriental Tone.**—Arabs, Syrians, Greeks, Persians, Turks, Hindoos, etc., have a music of their own. No matter how hard we may try, we shall not be able to enter into their melodies. The

songs we know under the names of oriental melodies have nothing to do with their music, just as the "Geisha" has nothing to do with the music of Japan.

My analysis of their tone is based on observation of several prominent oriental singers during my phonograph experience.

Although their vocal tone has nothing of interest for us, except for analytical scientific purposes, I advise all to hear some of the oriental records.[1] Their voices are very much pinched. The women sing in a chesty, throaty manner and when hearing these singers one involuntarily feels that their voice may break at any moment.

Spain and Portugal.—For centuries Spain and Portugal have furnished talent to the operatic centers of the world. The opera companies are highly patronized there, and strongly supported by the governments.

Garcia, the inventor of the laryngoscope (and rightly called "father of the vocal art"), was a Spaniard, as were Malibran, Viardot, Gayarre, etc. Spain seems to have specialized in supplying tenors and coloratura sopranos to the operatic stage.

The Spanish singers have the same character-

[1] Every nationality is represented in the catalogues of the prominent talking machine companies.

istics as the Italians—their work lying along the same line of opera.

The Spanish language, full of hard vowels, is not favorable for tone production.

**South American Tone.**—South America, consisting mostly of Spanish-speaking countries, is in general very musical, and devoted to opera. In paying the singers, South America is a dangerons rival of her northern sister. The Colon of Buenos Aires seems to be the most beautiful theater in the world, but unfortunately, possesses poor acoustic properties. There are always several traveling Italian Opera Companies in South American countries.

**American Tone.**—It would be a great injustice to America if all the poor singing heard here should be called "American Tone." This tone is the result of misplaced American confidence, and is fabricated generally in the studios of European or American "would-be" vocal masters.

America is full of exponents of the singing of methods of different countries, and we have vocal teachers of all nationalities, consequently there is nothing which can be pointed to with assurance as "American tone."

Americans have all the necessary qualifications of great singers—splendid voices, education, musical feeling and ambition.

# PECULIARITIES OF TONE

Already America holds a very high position among the nations as a producer of great singers, and I am quite sure that this country shortly will take the lead. I see much more talent now than I did ten years ago when I first sang with the Boston Opera Company, while it is equally true that on my last visit to the continent I saw much less talent all over Europe than there was ten years ago.

# CHAPTER V

## ANATOMY, PHYSIOLOGY AND HYGIENE OF THE VOCAL-ORGANS

By John J. Levbarg, M.D.
(*Oto laryngologist*)

### ANATOMY

**The Larynx** is shaped like a box and is made p of muscular, membranous and cartilaginous ubstance; it is part of the neck, behind and be- ow the base of the tongue. The upper opening f the larynx is covered by a lid known as the piglottis. The lower aperture communicates with the trachea, with which the larynx is con- inuous.

The larynx is composed of nine cartilages, all f which are connected by substances known as igaments. These cartilages are named as fol- ws: thyroid, cricoid, arytenoid. Cartilages f Santorini and Wrisberg, and the epiglottis. The thyroid is the largest and the angle of its wo wings forms the prominence in the front f the neck known as the Adam's apple.

The cricoid is ring-shaped and is situated be- w the thyroid. The epiglottis lies behind the

tongue and is the cover of the upper aperture of the larynx. During respiration and singing it stands vertical, but during the act of deglutition (swallowing) it closes the laryngeal opening. This action is involuntary.

The arytenoids articulate with the cricoid cartilage and are the most important as regards the function of the larynx, because they dilate or make narrow the space between the true vocal cords. The true vocal cords are attached to these cartilages.

The vocal cords contain the inferior thyro—arytenoid ligaments, which are elastic in character and run from the vocal process of the arytenoid to the inner surface of the thyroid cartilage. The space between both cords is known as the glottis. During phonation both cords approach each other and the space (glottis) becomes a straight chink. On taking a deep breath, the vocal cords separate from each other.

The muscles of the larynx consist of two groups: the external and the internal. The external depress or elevate the larynx and the internal by their action regulate the width of the glottis; they also regulate the tension of the vocal cords and the action of the epiglottis.

This important tube has two functions, namely, respiration and phonation. During quiet breath-

ing the space between both cords forms a triangle. Above the epiglottis acts as a cover and prevents food from entering into the larynx. The important part played by the larynx is the production of voice. The vocal cords lie in the larynx like a double membranous reed-pipe. To produce a sound, the volume of the exhaled air must be of sufficient strength to cause the vocal cords to come together and vibrate. The vocal cords differ in the female and the male. The female cords are shorter and thinner and the male cords are longer and thicker.

Voice is produced by the vibration of the vocal cords due to the expiratory blast of air emitted from the lungs and the quality or resonance is reinforced by the resonating chambers, i. e., pharynx, mouth, nasal chambers and accessory cavities. In voice there are three properties to be found, namely, intensity, pitch, and quality. The intensity depends upon the amplitude of the vibrations of the vocal cords, the force of the air and the resonating cavities. Pitch depends upon the same elements as in any vibrating string; such as length, tension and thickness. In the female, the voice is of a higher pitch than the male because of the lesser length of the bands in the female.

The quality or timbre of the human voice is

due to the fundamental and the overtones produced by those cavities of the head and the chest that act as resonance chambers.

The human vocal instrument is made up of: (1) motor-lungs; (2) vibrator—vocal cords; (3) resonator—mouth, pharynx, nasal and head cavities; (4) articulator—tongue, lips and teeth; (5) thought—brain.

**The Mouth.**—The mouth is an oval-shaped cavity and consists of the vestibule and the cavity proper. The vestibule is the slit between the lips and the cheeks in front and the gums and the teeth behind. The cavity proper extends from the teeth in front to the fauces behind. The roof is formed by the palate and the floor by the tongue. The lips are the two fleshy folds which surround the orifice of the mouth, the cheek forming its sides and being continuous with the lips in front.

A great factor in producing good resonance is the oral cavity or mouth proper; its intrinsic and divers muscular actions have a marked effect on resonance. The function of this important cavity consists of three distinctive and important actions: (1) it is the beginning of the alimentary canal, in which the food is masticated; (2) it is the chief organ of taste; (3) it forms, with the pharynx, the resonator of articulate

speech and singing. Resonance may be changed, especially by the tongue, cheeks, lips and soft palate.

**The Palate.**—The palate forms the roof of the mouth and consists of the hard palate in front and the soft palate behind. The hard palate is stationary, but the soft palate is movable and is suspended from the back of the hard palate, thereby forming an incomplete partition between the oral cavity and the pharynx. The conical-shaped structure which hangs down from the middle of the soft palate is called the **uvula.** The soft palate acts as a regulating valve to the important cavity and accessory cells and is indispensable to good resonance.

**The Tonsils** are two prominent bodies situated in the back of the throat—one on each side between the front and back pillars.

**The Pharynx** lies behind the larynx and communicates below with the esophagus and above with the mouth and the nose.

The pharynx has three important functions: respiration, deglutition, and phonation. During respiration the air passing through the nose travels down towards the pharynx, and at the same time the back of the tongue approaches the soft palate; but in respiration through the mouth the tongue and soft palate withdraw from each

other. In deglutition, the pharynx helps the swallowing of masticated food. During the passage of the bolus of food through the pharynx, the nasal cavity is closed by the soft palate, the larynx is lifted upward and the epiglottis shuts the entrance to the larynx. The pharynx, with the help of the mouth, is also one of the chief resonators for speech and singing.

**The Naso-Pharynx** is a portion of the pharynx which lies behind the nose and above the level of the soft palate. The roof is dome-shaped and by its contour plays a very important part in resonance.

**The Tongue** is the chief organ of taste; it also plays a very active part in singing and speaking because of its intrinsic muscles. Its tip, very narrow in front, is free in the mouth and rests, when quiet, against the lower teeth. The base of the tongue is connected with a bone known as the hyoid, and also with the epiglottis and soft palate by the pillars situated in front of the tonsils.

**The Nose** consists of two irregular cavities situated in the center of the face and separated by a wall known as the septum. This dividing partition consists of bone and cartilage. The nose is further divided laterally by three small bones into an upper (superior turbinate), mid-

dle (middle turbinate), and lower (inferior turbinate) cavity. The nasal fossae open behind into the naso-pharynx.

The proper channel for the admission of air is the nose. The use of the mouth for this purpose is a very pernicious habit and should be discouraged. The nose is not only an organ of smell, but it plays a very important rôle in respiration. Under healthy conditions the air in respiration passes entirely through the nose. This particular function of the nose is to warm the air and to filter out from it dust and other matter which would cause any irritation. This warming process is done by the small turbinate bones and by the septum. Mouth breathing, a very dangerous habit, causes dryness of the mouth and the pharynx; the covering or mucous membrane usually becomes congested and inflammation is likely to follow. Mouth breathing may be permissible when singing fast phrases and when there is very little time to rest, but continuous mouth breathing may cause an inflammatory condition of the larynx, and by continuity may travel to the eustachian tubes and into the middle ear, thereby affecting the hearing. Without good hearing the controlling factor of correct attack and good production is lost.

Besides the functions of respiration and smell,

the nose has another very important office as a voice-producing organ. By combining with the nasopharyngeal cavity, it is the chief resonator or sounding board of the voice. The vibrations set up in the dome-shaped nasopharynx and in the nose produce the characteristic quality in one's voice. Any obstruction above the soft palate causes an alteration in the voice. Many troubles pointing to the larynx and pharynx are caused by some disorder or obstruction in the nose.

**The Accessory Nasal Cavities** consist of the maxillary cavity (antrum of Highmore) in the upper jaw; ethmoidal cells in the upper turbinate bones; sphenoidal sinus in the back of the nose and the frontal cavities.

The accessory sinuses vary anatomically in different individuals; some have large cavities and others very small ones. The function of the various cells is to help to reinforce the fundamental tones to produce good quality or timbre.

**The Lungs** are two essential organs of respiration contained in the cavity of the chest, where they are separated from each other by the heart and large blood vessels. They are covered by a lining called the pleura which is characterized by its elasticity and lightness. The right lung is the largest and has three lobes; the left has two lobes

By virtue of the inspiratory movements the air passes into the lungs. During this act the chest expands under the influence of the diaphragm and the inspiratory muscles. In inspiration all diameters of the chest are increased. Expiratory movements are for the most part passive in their nature.

**The Diaphragm** is the chief muscle of respiration and expulsion. It separates the chest from the abdominal cavity. When the muscular tissue of this great muscle is relaxed it is like a dome with its convexity upward. When the diaphragm contracts, the muscular tissue pulls down the central tendon, and at the same time becomes itself less convex and straighter. This descent of the diaphragm results in increasing the capacity of the chest. It is the chief muscle of respiration and it is very important that a singer should have control of this muscle.

**The Ear** is the organ of hearing and consists of three subdivisions: (1) external ear; (2) middle ear; (3) internal ear. The external ear consists of the auricle and external auditory canal. The function of the auricle is to collect the sound waves and direct them through the external canal until they reach the drum; the vibrations in the external canal set up vibrations in the drum,—this in turn sets in motion the small bones of the

middle ear which are located here, and the vibrations are then transmitted to the perilymph, a liquid surrounding the internal ear.

The waves of the perilymph set up corresponding vibrations in the endolymph which fills the internal ear, and from there they are transmitted to the organ of Corti, or the organ of hearing, and finally from there they travel to the brain, where they are interpreted correctly.

## HYGIENE OF VOICE

Although it is well to treat singers and public speakers, it is better to give certain rules or advice for avoiding disease or trouble of any kind.

The anatomical and physiological relations between the nose and throat prove that hygienic measures suitable for one will also be good for the other.

Singing should not be attempted during periods of excitement, or after strenuous exercises, or during periods of profound fatigue. Proper concentration of the mind during exercises is of great importance. Fear and psychic (mental) disturbances have a markedly detrimental influence on singing.

Never try to sing if you do not feel like singing. In order to maintain a healthful equilibrium

in singers and speakers, food should be taken regularly and with discretion. In other words, systematize your eating. Too much eating causes an overdevelopment and too much work for the digestive apparatus, thereby causing in time an enlarged stomach and engorgement of the liver; this in turn causes the formation of mucus in the throat due to the back pressure on the arterial system, and, when you have an increased formation of mucus, the voice becomes husky and many breaks occur during singing. Perfect digestion is as important as correct breathing.

Food is material taken into the body to build up its tissues, to repair waste, or to produce energy. It is a matter of common experience that fear, worry, anger, or the reception of unexpected news, either joyous or sorrowful, will oftimes seriously interrupt gastric digestion. Singing on an empty or a full stomach will cause a suppression of motor activities, thereby resulting in a heavy feeling which has a marked effect on the respiration in singing.

A singer who attempts to sing or vocalize in the morning before breakfast will invariably find his voice husky or weak, or he or she is indifferent, because it stands to reason that, without alimentation, there is a lack of stimulation. The

enthusiasm which one should possess whenever he sings is missing. In order to be physically and mentally strong, I advise that you have your breakfast first, a very *light one,* wait about an hour and then vocalize. You at once observe the difference; you are stimulated, full of ginger and your enthusiasm is with you.

Now, the full stomach presents a different problem. The stomach is full, it requires plenty of blood to help digestion, therefore, it is very detrimental to sing immediately after eating. If an individual should vocalize immediately after, the blood is diverted from the stomach, thus causing indigestion. It has another effect; the respiration cannot be proper, as the diaphragm lies right over the stomach and its descent is interfered with. In order that a singer should correctly attack a tone and his singing be clear and even, the diaphragm must not be hindered in its downward movement.

It is indispensable, and let it be a law, that a singer should not attempt to sing after a heavy meal but wait until digestion has taken place, which is about two or three hours after eating; or, if one is to perform at a concert, eat a very light lunch and postpone the heavy dinner until the singing is over. Systematize your exercises and eat the proper amount of food, and I am sure

that your stomach will have no detrimental influence on your singing or speaking.

For professional people or artists who are not engaged in physical labor and who use principally their mental energy, I have found the following system very advantageous.

On getting up in the morning, let us say about 8 A. M., take a cold shower; follow it by a brisk rub, until the skin is quite red; wait about fifteen minutes and then begin your breakfast. The breakfast should consist of fresh fruit, oatmeal, or any cereal (change or alternate each day), poached or scrambled eggs, rolls or bread and butter, light coffee or tea. Wait for an hour, and then vocalize for fifteen minutes or one-half hour. Rest, or do any other necessary light work until dinner-time, which should be about 1 P. M.

Dinner should consist of several courses, or in other words, it should be your heavy meal, namely, soup, fish, steak or white meat, in conjunction with potatoes, other vegetables, salad, pudding, light coffee or tea. Rest two or three hours and then vocalize for one-half hour or an hour.

Individuals who arise late should partake of a light breakfast and a heavy dinner or supper. Those who eat a heavy meal at dinner should

substitute a light one at supper-time, and *vice versa*. In other words, one should partake of but one heavy meal a day.

Exercise or increased mental work demands more food on account of the increased oxidation in the tissues, but any food or drink which causes distress, or even discomfort because of indigestion, should be avoided at all times. Also all food or drink is injurious which is so hot that it causes a sensation of burning, or so cold that it produces pain in the teeth.

Tea or Coffee, if used to excess, disturbs the digestive organs and produces nervous disturbanecs, such as headache, trembling and wakefulness at night.

Alcohol may be taken moderately in the form of light wines or beer, but liquors in the form of whisky, gin, highballs, etc., should be avoided entirely. Alcohol taken with sense is a food.

A man or woman who is subject to constipation should use many vegetables, fruits of all kinds, and graham bread, as these have a laxative effect on the digestive tract.

Tobacco should be used in moderation. Constant use or abuse of tobacco causes an internal congestion of the nose and throat, thereby causing a good deal of mucus to form. Tobacco acts

on the heart, memory and respiration, and, as stated above, persistent abuse makes itself known to the sensitive mucous membrane.

Clothing should be used for comfort and protection. Well-clad and well-housed individuals require less food than poorly dressed individuals. Clothing and food should be regulated and properly fitted to suit the climate and the time of year. Sufficient clothing in cold weather conserves the body heat and therefore less food is required to maintain good health. During the winter, a man or woman should wear warm clothes, heavy underwear, heavy soled shoes, and, if it rains or snows, rubbers or overshoes. Most of the colds of singers and speakers are due to neglect on their part to keep their feet and legs warm. Clothes should not be too tight or snug on the body, as tight or snug clothing interferes with the rhythmical actions of the involuntary muscles. Anatomically we are so constructed or proportioned that all involuntary actions are rhythmical; for example, the heart, the lung action, and the swing of the limbs are in relation to the joint measurements.

High and tight collars should be avoided, as they have a tendency to constrict the blood vessels of the neck, and to interfere with the freedom of the larynx during singing.

Corsets have been largely instrumental in changing the female breathing from the correct inferior costal diaphragmatic to the incorrect superior costal type. Naturally there is no respiratory difference in male and female. If you find the superior costal breathing in a female, you will invariably find it due to the corset. In fact, if the male chest were encased in a corset, the breathing from the inferior costal diaphragmatic type would change at once into the superior costal type. Corsets have a tendency to weaken the abdominal contents as found in females; they not only interfere with breathing but the lungs fail to expand fully. In order to obtain the proper breathing, the lower chest and upper abdominal walls must be free to act.

**Teeth.**—Every man or woman should make it a habit carefully to guard the health of the teeth. It is a known fact that decayed and filthy teeth will cause indigestion and lower the resistance of an individual markedly Decayed teeth have produced a subacute and chronic catarrhal condition of the throat and nasal structure. It is also very unbecoming for a singer or speaker to expose uncleanly teeth. The habit of caring and guarding the health of the teeth should be formed in early childhood and continued throughout life.

**Skin.**—Another important matter is keeping the skin in a healthy state. The skin is one of the great structures which throws off waste matter; it also helps the kidneys to cast off the poisonous material present in the system. In order to maintain a healthy skin, it behooves you to know when to take a cold bath and when a hot or warm bath. Warm bathing should be used for cleansing purposes. The heat helps to open the small orifices, commonly called the pores, in the skin. Cold baths stimulate, refresh and invigorate the nervous system. If you wish to prevent colds, take a cold shower or bath in the morning; this aids the skin to protect us from the cold. After a cold bath or shower, it is absolutely necessary to rub the skin briskly until a reaction takes place, that is, until it becomes red. If we do not get this reaction the good effects of the bath are lost.

If it is inconvenient or impossible to take a cold shower or bath, cold sponging of the throat followed by massage is very beneficial and healthful; this also helps to harden the skin against colds.

**Ventilation** is very important and is indispensable to good health. Singers and speakers should not stay in a room where there is not a free circulation of pure air. A stuffy, badly ventilated room causes a depressed feeling and pro-

duces a harsh, husky or very thin voice. It also predisposes to many ailments. Congestion of the nose is easily produced in a badly ventilated place, and, when you suffer with a congestion of the nasal structures, your resonance will suffer. Neither should you expose yourself to bad weather nor stay out late at night, as the night air is not beneficial to a singer. It predisposes to hoarseness and catarrh. Foggy and smoky air has the same ill effect.

**Exercise**, as stated before, causes an increased amount of oxidation in the tissues, therefore a person demands more food. It also helps to steady the nervous system, and keep it under control. Singers and speakers, as a rule, are our chief neurotics. Nervousness plays a salient rôle in their lives. Music is instrumental in producing such a condition. It causes a marked effect on the nervous system through its varied vibrations. Temperament in a singer or speaker is but tributary to nervousness. Temperament will cause an increased reaction, both mental and physical, to external impression. An overstimulation of the above will cause an exhausted or debilitated condition of the nervous system; a condition found very frequently among singers. Most of the singers possess an abundance of temperament characterized by mental force and high-

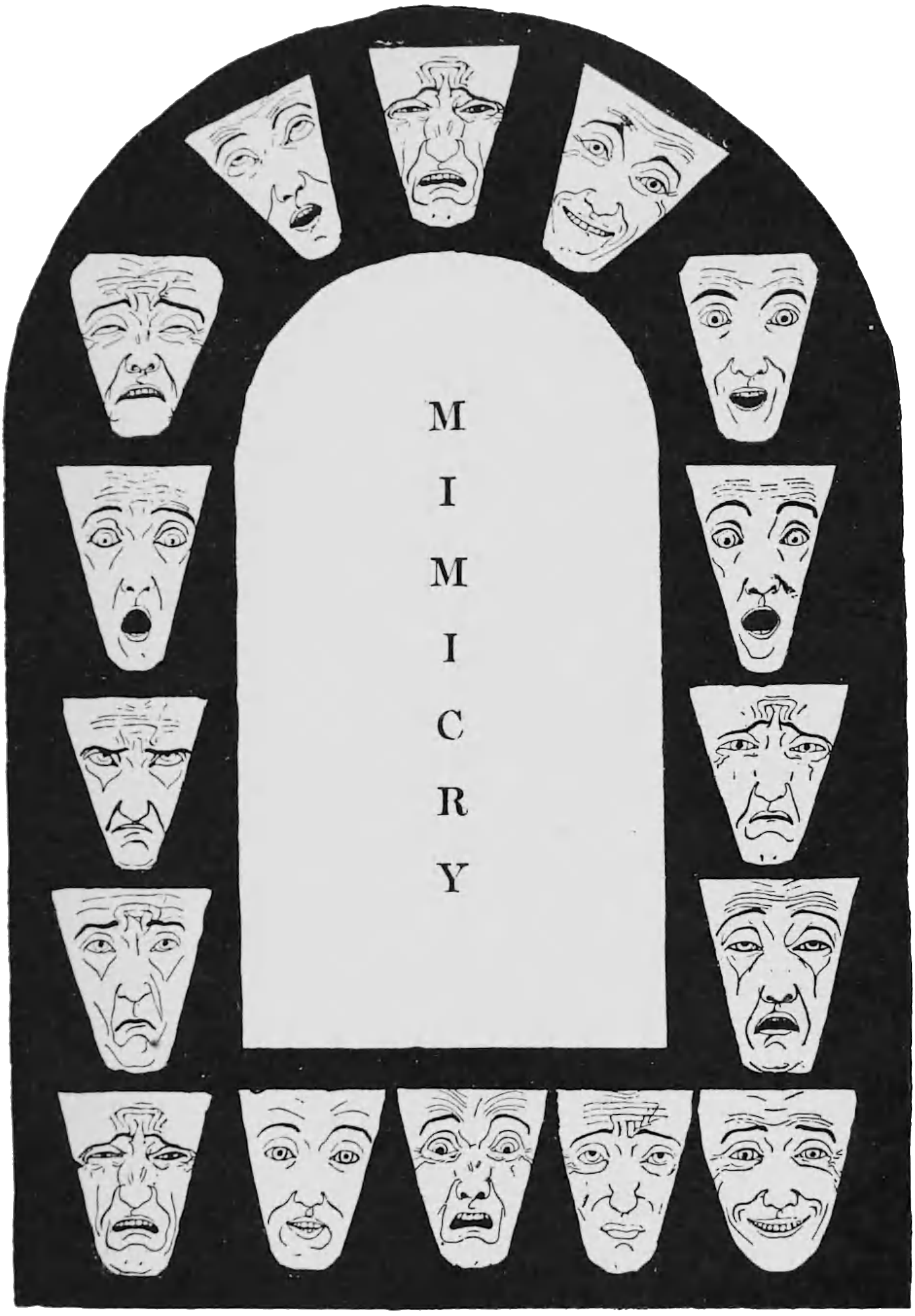
strung sensibilities, manifesting terseness and vigor, as an expression of style. In other words, temperament is a preponderance of the activity of the mental over the physical qualities. Temperament is affected by different conditions, such as elevation, temperature, change of climate and altitude and environment. If singers can control their temperament or nervousness, their singing will be clear, but should they lack power of adaptation, sudden nervousness may result, thereby causing straining, clouding, muffling of the voice and improper breathing.

The treatment of this neurosis usually falls upon the nose and throat specialist, and it requires the greatest amount of care on the physician's part to cope with it. The singer's food, sleep, exercises and work should be systematically regulated. Personal hygiene is very important in such subjects. Their intellectual work especially should be judiciously limited, and should alternate frequently with periods of repose. Excitement of all kinds should be avoided, and such individuals will do well to be abstemious in the use of tobacco, coffee and tea, and especially alcohol, which primarily produces a stimulating effect and then rapidly causes a depression.

The habit of taking a prolonged holiday, away from the ordinary environment, such as a trip

to the woods, the mountains, or the seashore, at least twice a year should be urgently insisted upon. Cold baths in the morning help to harden the nervous system. Exercises in the gymnasium, tennis, rowing, sailing are of value in maintaining the general nutrition and help the nervous system a great deal. Drugs should be avoided as much as possible, especially habit-forming ones. If the exercises during the day are systematized and the proper hygiene of health observed singers or speakers will find that their neurosis will begin to disappear in a short time, their singing will improve, and confidence in themselves, a great and very essential requisite, will thereby be acquired.

In concluding this chapter, let me say that it should be the invariable practice of every singer or speaker to spend at least two or three hours each day in the open air, and as many more as possible. If the weather is pleasant, walking is a valuable form of exercise. Pleasant, open-air occupations invigorate the muscles, stimulate the sweat glands and other execretory organs, strengthen and restore the nervous tissues, clear the brain, and increase the heart action, thereby sending a greater supply of blood to all parts of the body, thus promoting digestion and assimilation of food.


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# PART II

# ACTING AND MIMICRY

# CHAPTER VI

## INTRODUCTION

## ACTING AND MIMICRY

While special sciences were early developed to aid in the analysis of facial expression, the interest in and actual study of physiognomy, antedates all written treatises on the subject. Man has ever sought to find, in the face of his brother, indications of his thought and traces of the primitive emotions,—love, hate, joy, pain, etc. So mimicry, born of the eager attempt to read in the outward look signs of the inner state, is as old as life itself. It is also interesting to note that the mimicking tendency exists not only in the sphere of man, but among the creatures of the animal kingdom as well.

That our ancestors understood the importance of mimicry in daily life is attested by the fact that Plato, Cicero, and other great men of the ancient world embodied its study in the education of the youth of the day. For these early teachers noticed that, coincident with the growth and development of the child body, is the unfolding of the child character. This dual growth affects the

features, and gives expression to the previously unmarked countenance. Later it is responsible for the "changing look," that indefinable impress of the formative period always to be observed with the child's passing years. Del Sarte tells us that, from the first smile, which is the earliest conscious expression of the child, there is a wonderful scale in the development of its intelligence which leaves a permanent imprint on its face.

Mimicry, like make-up, took an important place in the theater only when the masks worn by the actors of the classical stage were abolished. As there are certain indisputably fundamental causes for our attitudes and facial movements, the study of mimicry must be based upon physiological and psychological principles which reveal to the student the reasons for the rules governing the above attitudes and expressions. It is to be regretted, however, that, although the world's literature abounds in scientific works upon the matter, those furnishing an exposition of these principles and rules as applied to the art of the theater are few and of doubtful value.

The works of Piderit, Kowalewski, Engel. Keller and others can be considered only timid essays, feeling their way into the vast field of the relationship between mimicry and the art of the stage. Yet they approach the nearest to being

"a complete work guide" to the dramatic and vocal art. For it must be borne in mind that the difference between the speaking stage and the singing stage is insignificant, because the operatic singer has to pay just as much attention to his dramatic expression and acting as does the actor.

We live in an age of the complete development of theatrical art and, along with this progress in the machinery of the modern theater, the operatic composer's art has advanced; he who will conceive a mighty operatic theme tries to be true to nature. Therefore, the sincere interpretation of an opera demands that mimicry and acting be considered as important as the quality and exercise of the performer's voice; in fact, these two, dramatic expression and voice, form a vital unit. In the singing of an opera, gesture and vocal art must be as truly related as the parts of a symphony; to have voice and gesture unrelated is like playing in different keys—the result is inevitable discord. For an awkward action, or one which is unsuited to the passions and words produces an inharmonious *ensemble* as painful to the eye as is discord to the ear. But when these two media of expression—voice and mimicry—work in harmony, the result is perfect and gratifying success.

# THE SINGER AND HIS ART

## WHAT IS MIMICRY?

Language is the expression of thought and the emotions of the soul by words; mimicry is the expression of thought and these emotions by gesture and facial movements. If the language of words is universal, the language of mimicry is none the less so. For, no matter how diverse may be the tongues of the nations, their peoples may yet meet upon the common ground of gesture and the interpreting play of the features. In every-day life we know the importance of sign language to be such as often to take the place of words; as an instance of which we may cite the case of those unfortunates, the deaf mutes; while to glean an idea of its power on the stage, we need only call to the reader's attention the eloquence of the pantomime, the ballet and the silent drama of the screen. To recapitulate, then, mimicry is an art in which the body or its parts are engaged, and its duties are to complete, or substitute for, language. In order to determine the essential characteristics of stage mimicry, the study of poses, of "facial acting," and of general attitude is vital.

## ACTING—OPERA AND STAGE

Somehow or other, there is current among

vocal students, and even among finished singers, an unjustified notion that acting on the singing stage is entirely different from acting on the speaking stage. This is a fallacy.

The singers who are guided by this false theory are the ones who, as Rasi claims, are poor actors. They have formed their ideas from the photographs and paintings of 1850. So we have the tenors who, when singing the aria from Rigoletto, for instance, will insist upon drawing on and toying with the unavoidable glove, thinking, perhaps, that by so doing they are impressing the audience with their artistry. Or there are the sopranos who, while singing, never omit to display the inevitable handkerchief which they crumple and uncrumple in their nervous grasp. Again, there are those who seem to be counting their steps as they advance towards the footlights in preparation for a *cadenza*.

The principal reason for poor acting in opera is the lack of understanding of the part played. Experience has shown that when a singer thoroughly understands his part, he is convincing, dramatically. This was proved in the case of Tamagno—one of the greatest dramatic tenors of not long ago. Verdi and Boito, after having written Othello for him, were greatly perturbed, for he seemed unable to enter into the spirit of

the part. They then worked with him for months until he grasped thoroughly the thought underlying the rôle he was to sing. The performance, as a result of this painstaking study, was the greatest triumph Tamagno ever had; his acting was called consummate on this occasion, for he showed by his intelligent interpretation that the "acting talent" had been awakened in him.

In opera, of course, the musical requirements of the passage being sung must be taken into consideration. The gesture or pose sometimes is longer, sometimes shorter, than on the speaking stage, for it is dependent upon the melody and music.

From the acting point of view, modern opera offers many more opportunities than classical opera. Classical opera, as it has come down to us, is full of conventional traditions which must be observed. In it, often many bars are sung on the same word, and therefore the gesture must be prolonged accordingly.

To correspond with the repetition of words—a favorite device in old opera—it is advisable to find a variety of gestures. These the singer must create for himself, as his own thought and instinct should be a better guide than any hard-and-fast rules which might be given. Modern opera

is free from this conventionalism, so that the singer can display his histrionic talents with greater freedom.

As the librettos of operas are either dramatic, tragic, or comic, the acting of the whole is thus naturally dependent upon the subject-matter therein contained. In comedy, the action should be lively and move quickly, the gesture should be free, spontaneous and agile. In tragedy or drama, in which the destructive forces are nearly always represented as defeating the constructive ones, the gestures must be more sustained.

## HOW TO STUDY AND ANALYZE A PART

The student must read and analyze carefully not only his rôle, but the entire libretto as well. Then the text of his rôle or of the song must be properly thought out and understood. As the librettos of operas are nearly always taken from romances, novels or classics, I consider it absolutely necessary to know the masterpiece upon which the operatic libretto is based. For instance, if one is preparing Faust, or Othello, or Romeo and Juliet, he should read the original of Goethe or Shakespeare, and earnestly study the relation of the character in question to the whole novel or play. Then, only, should the study of the musical end of the part be started.

When preparing mimicry with a view to portraying the character of a personage, the singer or actor should consider the following characteristics of the body, and especially those of the face:

First, should come a physiological analysis of the personage in the rôle to be performed, also state of health.

Second, the æsthetic analysis of beauty and ugliness should follow. These physical extremes are represented, for instance, by Romeo and by the rag-picker in "Louise," or by Fiora in the "Love of Three Kings," and the Witch in "Hansel und Gretel."

Third, is the analysis of character and moral qualities. How different are the dark characters of Scarpia in "Tosca," or of Silva in "Ernani," from the noble character of Wilhelm in "Mignon." Also, note the difference between Carmen and Micaela.

Fourth, is the study of the intellectual development and social standing of the character, as in the case of Faust or Canio, in "Pagliacci."

Fifth, comes the analysis of the race, or the study of racial characteristics induced by racial psychology and mode of living. For instance, the bodily attitude, manner of walking, peculiarities of speech and accent of Madam Butter-

fly, or of Aïda, will be different from the same habits in personages of the white race.

Sixth, there is age to be considered; and seventh, sex. The eighth point is the profession or the trade and its influence on habit.

Physiological Analysis (*State of Health*).—Mimi in "Bohême," when she enters Rudolph's room to ask for a light, is in the early stages of consumption. Her attitude is normal, the only indication of the disease being the slight, unnatural redness on her chin. This is a sign of a feverish condition. In the third act, she is very sick; she is pale and is coughing. In the last act, the climax is near; consumption has partly destroyed the body; the agony is coming. So, in the rôle of Mimi throughout the whole opera, there is a notable advance in her illness. This crescendo must be observed when studying the part,—the singer's make-up, attitude and voice must be prepared accordingly.

Take another example: Lothario in "Mignon" loses his reason after the kidnaping of his daughter Sperata. His mind continues to wander with varying degrees of sanity until, in the last act, when, recognizing the Cipriani Palace, a strange feeling lights up within him that Mignon is his daughter. He then regains his

reason. This scene offers an unlimited amount of artistic possibilities to the observing artist.

Monotony in the portrayal of the progressive stages of pathological conditions can be avoided by a serious analysis of the effects of a certain sickness on the general health at the time under consideration.

**Æsthetic Analysis.**—In creating a handsome or an ugly type, naturally, the make-up is the first consideration. But mimicry may render very great service. Exaggerating, for instance, or diminishing or prolonging the expression of low or of high spirits, will give the necessary imprint to the face.

In general, the acting and mimicry of ugly types, with very few exceptions, will be similar to the mimicry of the lower, or intellectually undeveloped classes.

**Character.**—Pathologists have accepted the divisions Hippocrates has made of the human temperament and humors. They are the nervous, sanguine, bilious, phlegmatic, and lymphatic. Inasmuch as each one of these temperaments, if very strongly accentuated, is full of peculiar characteristics, it would be inadequate to confine them within any dogmatic set of rules and advices, for they seldom appear as simple affections but are almost always complex, pass-

ing and shading, the one into the other with an infinite delicacy of gradation which has afforded pathologists ample material for the writing of numberless books on the subject. Therefore, in the preparation of theatrical rôles, I advise a study of the personage's temperament and character from a consideration of his external habits and characteristics rather than from a too close scrutiny of the internal conditions and constitution.

Intellectual Analysis.—From a few gestures, from the walk, salutation, manner of being seated, or from an expression of satisfaction or disappointment, we are able to judge the degree of a person's education. The higher the education, the greater the reserve in manner. The passions seem to be well controlled; for education teaches self-control, suppressing the expression of low spirits, and heightening that of high spirits. An uneducated man betrays his feelings; an educated man always acts with reserve. Different kinds of training will impose different manners: a military education, for instance, suggests a mimicry and an action entirely different from education in a convent, etc.

Race.—Mantegazza thus divides nationalities according to their power of expression: agricultural nations have little expansive mimicry;

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commercial or traveling nations have the facial muscles flexible, consequently, their power of expression is developed to the utmost; nations with fighting spirits have heavy, ferocious, unsmiling mimicry; expression in the oriental nations is very quiet, because they are, above all others, fatalists. However, their characteristic inscrutability is also induced by the use of drugs, such as opium, morphine, etc., for these have a depressing effect upon the temperaments and facial expression, so that the mimicry of the latter is rightly characterized by apathy.

The use of coffee and tea has rather the contrary, or exciting effects. The mimicry of persons addicted to their use should, therefore, be more lively.

But to analyze in detail the peculiarities of expression among nations is outside the scope of this book. In Italy alone nearly every province has its own dialect and mimicry. It would take volumes to describe all the gestures of the Neapolitans, so we may say that their mimicry is characterized by gestures. The "Piedmontese," and, to some extent, the "Milanese" have a mimicry similar to the French. The inhabitants of Cagliari have a mimicry similar to the Spanish, for the provinces were historically associated. The "Roman" is aristocratic, while the "Tus-

canian" is diffident and very reserved, which, according to Mantegazza, is the result of periods of oppression in Italy. The mimicry of the French is quick and gay; of the English, stiff and superb; of the Germans, heavy, sluggish, lacking in plasticity. The mimicry of the Spanish and Portuguese is full of dignity and restraint. Some Slavic nations do not look one in the face, but have a shifting, restless eye; their mimicry should, therefore, convey the impression of that which is false, untrue. Other Slavs are frank, generous, hospitable, and capable of undying friendship. The oppression of the Jews has created well-known peculiarities in their psychology,—their mimicry is humble, diffident, and suspicious. The Swedes have heavy and ungraceful gestures, as have some of the Norwegians, although some among the latter are gay, boisterous and lively. The mimicry of the red Indian is full of suspicion,—at some moments full of dignity, at others full of meekness. The mimicry of the negro does not call for richness or variety of expression. The expression of the yellow races is apathetic. Still it must be said that mimicry of characters of the yellow and oriental races, to which we have been accustomed, has not been a true delineation, but rather adapted to our ideas of what these peo-

ples are. The mimicry of an American, as far as I can analyze, is agile, graceful, noble, full of poise.

**Age.**—As an infant is unrestrained by intellectual ideas or educational influences, he has a mimicry, which, while intense, is, at the same time, expressively poor. As intelligence grows with age, the expressive faculty matures, so that the child comes to express love or hate, irony or suspicion, etc. Mantegazza calls this the period of transition. In the lower races, and in the case of subnormals, this transition stage endures.

Youth is characterized by richness and variety of expression, modified by education, continuous intellectual development, and will power. With continued intellectual development, the richness of mimicry gradually diminishes, as the expression of passions is controlled by education, and the circumstances and necessities of life. As the old are no longer so susceptible to passing emotions, their mimicry is even less marked by variety and richness of expression.

**Sex**—*The Difference in Expression between a Man and a Woman.*—The mimicry of a woman is much less energetic than that of a man, for sex has a great influence on the expressive faculty. As a man develops strength of com-

mand, energy and will power, so a woman's mimicry is rich in affection and painful emotions. The expression of violent emotions which produce wrinkles and therefore make the face ugly is seldom given to women; dark characters and low spirits are, as a rule, given to men on the stage. Women mostly enact the rôle of victims, because in life woman is subjected to more moral and physical pain than man.

A man, in portraying pain, swells his neck, bites his lips and clenches his fists, because he tries to control his emotion. A woman cries and beseeches instead. Thus it may be seen that there are greater possibilities for mimicry in the case of a man than in that of a woman.

**Profession; Trade.**—Profession influences habit. Therefore, it is necessary to study carefully the profession of the character being enacted in order to give a realistic portrayal. As we all know, a seaman is easily recognized by his gait, or a soldier by his military bearing even in civilian clothes, but civilian clothes will hardly camouflage the habits of a priest.

After detailed analysis of the play and the rôle to be performed, the singer should, by the aid of his thought steeped in imagination, create for himself the type which he is to portray. As

in the case of the voice, where colorful interpretation is needed, the actor must visualize the character, mimicry, and attitude of the personage whom he will portray from the image in his mind. There is the same process of creation as in the writing of poetry or inspired prose.

In the classical opera, where tradition and the music impose certain details, it is absolutely necessary to consult the stage manager before beginning work on the part.

## GENERAL RULES

1. We will first take up action and counter action.

Motion on the stage consists of the actor's actions as they have to do with the playing of his own part, and counter action consists of these actions as they have to do with, or bear upon, the parts played by his fellow actors. So, listening or observing will be a counter action, but a prayer or a command will be a direct action. Singing an aria is an action, but a duet consists of action and counter action, as does any rôle in which more than one person is engaged.

2. On the singing stage, the mimicry completes and accompanies the emotions and feelings expressed by the voice. Naturally, then, synchronism in these two actions must exist, as must

also perfect harmony between the tone of the voice, the gesture, the poise, and the mimicry. In opera, the gesture may often anticipate the word sung, but it never should spring out after the note or word is started. In such case, it is better to remain passive, with no attempt at gesture, than to apply one which may be contrary in meaning to the word sung.

3. The countenance, mimicry, gesture, pose, voice, should have their share of expression; monotony must be avoided. In laughing or crying, in anger or in admiration, there is a continual development of, or a decline in, emotion which influences the mimicry. It may be called the crescendo and diminuendo of expression and should be carefully studied.

4. Gestures, in order to be effective, must not be too frequent. They should never be made unless impelled by the emotions, which must guide the gesture.

5. The musical pauses must be as expressive as the words sung. An inexpressive pause may sometimes ruin the whole dramatic effect.

6. The gesture, in an operatic phrase, finishes at the musical end of the phrase; or, more often, it should finish at the very moment that the expression which was animating the phrase is finished. Remember that acting in comedy

(comic opera) must be full of activity, spontaneity and agility; in tragedy and drama (grand opera), full of dignity, etc.

7. From his entrance on the stage until the moment he leaves it, the actor must live his part. He must be in every respect that which he is representing. When his own action finishes, then begins the counter action.

8. A singer or actor should never speak on the stage unless the action requires it. By doing so he shows lack of respect towards the audience and lack of artistic conscience.

9. Never, during counter action, where one's attention should be concentrated on the acting of others and an interest shown in what they do or say, should a singer look around the scene. This destroys the whole effect.

10. In the past it was considered bad form for an actor to turn his back to the audience. Observance of this custom often injures the general effect and such prejudice no longer hampers an actor. A singer, however, should not forget that his voice must always be thrown out towards the audience, and from this point of view he should avoid as much as possible, singing with his back to the public.

11. Vary positions and poses with nice discrimination. Thus you will avoid monotony.

12. Except for colloquial purposes, do not stand squarely with both shoulders straight out towards the audience; a pose a little sideways is more effective.

13. When facing the audience, stand with the body slightly inclined to the right to make the gestures with the left hand, and vice versa. This will insure the plasticity of the pose and take away all danger of the singer's covering his head with his hands.

14. In kneeling, the knee touching the floor should be nearest the audience.

15. Avoid all exaggeration. By overdoing your part, you lose naturalness. However, you should avoid rigidity on the stage.

16. When singing an aria which finishes with a high note, like the Jewel song in "Faust," do not bow to the audience when finishing. It looks like a bid for applause and often obtains just the contrary result. When a bow is called for, make it by inclining a little to the side.

17. Never put off details of acting and mimicry till the time of performance. Try them all out at rehearsals—everything from the exercising of the voice to the smallest movement of hand or foot, or the least detail of facial expression. Only in this way can an actor, and espe-

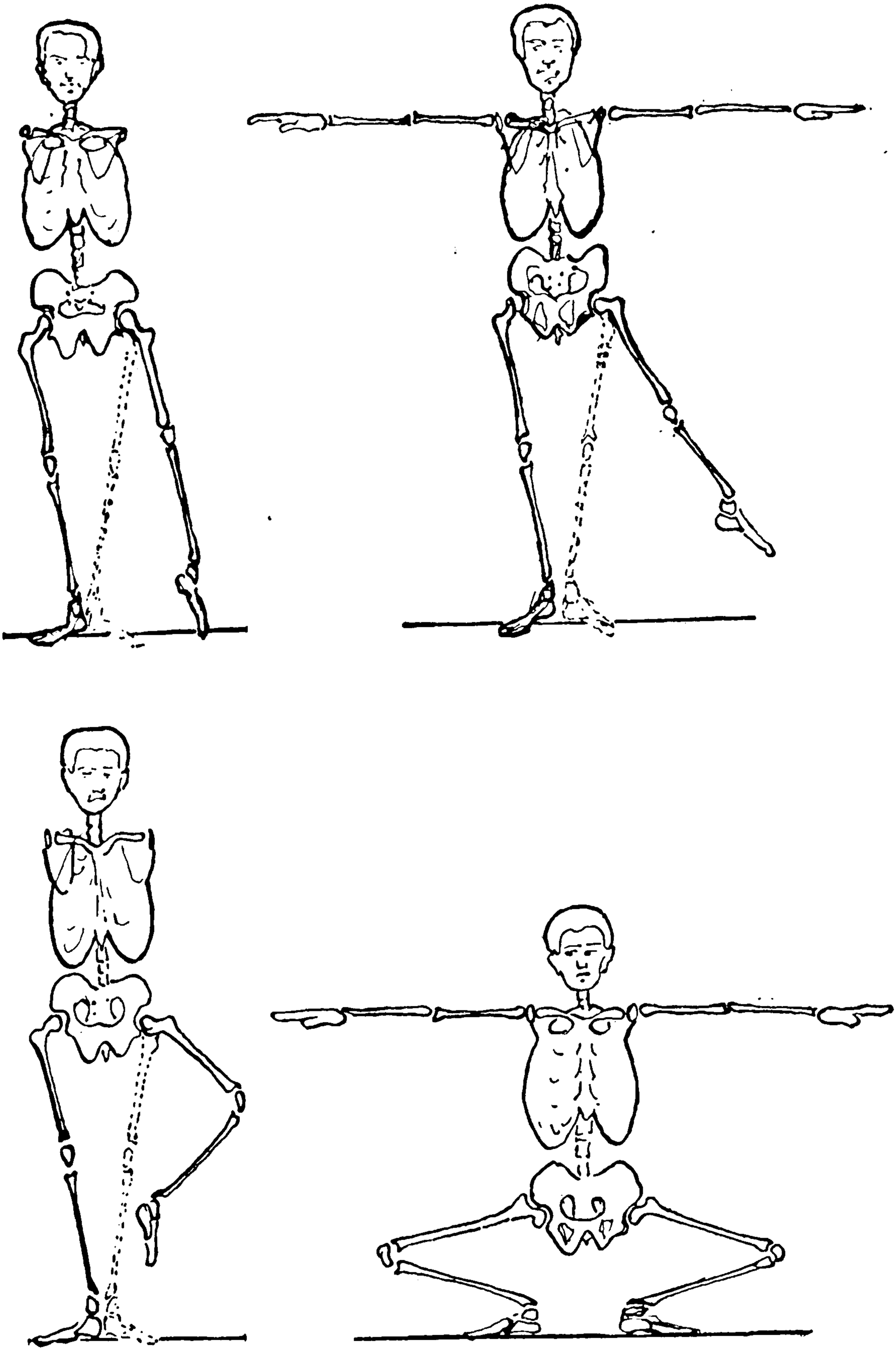


FIG. 17.—Elementary dancing exercises for gaining elasticity in movements.

cially one at the beginning of his career, hope to give a finished performance.

18. Individuality in acting is of the same importance as in singing. Imitating will give poor results. Prepare your part from life's studies and create accordingly. It may be difficult at first, but in the end the singer must be successful.

19. A sure way to make poor gestures is to think too much about them. The gesture must come from within and be commanded by the emotion which permeates the part. Only then will it be spontaneous, and, consequently, natural.

20. In intellectual expressions, gesture should be limited. Here the mimicry of the face is the most important.

21. The attitude of a concert singer must be as natural as possible when on the platform. Any stiffness or lifelessness in the appearance must be avoided, as they are a great handicap to the singer. The body should be held erect, resting easily in its position; the limbs must not show any heaviness, but must give evidence of power, allowing the body to rest on one foot.

The best attitude for the hands is to hold a rolled sheet of music in them, but as a singer should always memorize his selections, he should avoid looking at it. Hand gestures in concert

singing are not permitted, but the face and the voice must be very expressive.

Enter the concert platform with a gracious, easy walk. A man should bow with cordiality and dignity. A lady should bow more freely.

## EXERCISES FOR ELASTICITY

All heaviness and stiffness must be avoided in poses in walking, in seating and in other gestures. A study of the fundamental rules of dancing will be helpful to the aspirant. But the ballet teacher should be carefully selected, as it is of the highest importance that no fox trot or ragtime movements be incorporated in the principles of opera acting. It goes without saying, then, that a man with stage experience is preferable.

The few illustrations below will serve to show the parts of the body to be brought into play in developing the agility and elasticity required in an actor. They will prove helpful exercises toward this end if faithfully practiced. Each exercise should be repeated from ten to twenty times, the singer persevering, in spite of the sore muscles and consequent aches and pains incident to the first attempts.

# CHAPTER VII

## ELEMENTS OF MIMICRY

The elements of acting and mimicry at the disposal of an actor or singer, are, first of all, motions or gestures. These gestures engage the whole body or parts of it, and create the language of mimicry.

A gesture must be natural, spontaneous and free. That operatic débutants often find more difficulties in the gestures and acting than in the vocal expression of their rôle is because they concentrate all their thought on gestures, trying too hard to be graceful, thereby obtaining just the contrary effect, sometimes even rendering themselves ridiculous, by creating many unhappy positions. For example, as in the case of the voice, concentration on one detail often destroys the harmony and effect of the whole. To have natural, spontaneous and free gestures, it is necessary to live the part, or, at least, to awaken within oneself an instinct which will guide the gesture. It is this instinct, in great part, which has produced the world's artists; for, in reality, it is talent,—genius. Like the voice,

it cannot be manufactured at command. It is a sublime gift of nature.

Motions Are Divided Into:

*a.* Instinctive, or those produced by sensations and emotions. These consist mostly of motions whereby the facial muscles are brought into play, sometimes as in the movements of self-defense of the body or parts thereof.

*b.* Indicative and descriptive, or those used to point out a certain person, place or thing. These are motions made mostly with the hands. Often a nod of the head or an attitude of the body conveys the same expression.

*c.* Active motions and gestures, or those necessary in daily life, such as walking, eating, being seated, etc., are motions in which the whole or parts of the body are engaged.

*d.* Characteristic, or those describing character, state of health, habits, etc., are motions which may also be brought into play either by the whole or parts of the body.

*e.* Additional gestures are motions which serve to complete the principal ones, thereby helping to gain plasticity and harmony.

# ELEMENTS OF MIMICRY

Let us now analyze, separately, the gestures of the different parts of the body.

## THE HEAD

The movements of the head are of vital importance in mimicry.

By holding the head straight, *attention and calmness* are indicated.

By allowing the head to droop, *shame and grief* are shown.

By holding the head erect, or slightly raised, *pride and courage* are depicted.

Nodding the head vertically denotes *approval.*

Shaking the head laterally signifies *dissent.*

The head slightly inclined indicates *dislike or horror.*

The bending forward of the head indicates *affection, attention.*

By throwing the head back, *arrogance and defiance* are indicated.

By inclining the head to one side, *indolence* is shown; slightly raising it denotes *coquetry.*

The head is held erect and stiff to indicate *savagery, physical strength and tragic moments.*

By allowing the head to fall back, *weakness, fainting and pain* are indicated.

## THE FOREHEAD AND EYEBROWS

The forehead gives the best indication of one's intelligence and intellectual development. Bell calls it "the seat of thought, a tablet where every emotion is distinctly impressed." In the forehead the most active, independent, and associated muscles are located, controlling attention, doubt, reflection, pain, etc

The disposition of the forehead wrinkles presents an inexhaustible study for physiognomists, and offers unlimited opportunities to the actor.

*In Joy,* the forehead is serene, the eyebrows are not contracted.

*In Attention,* the eyebrows approach the sides of the nose.

*In Admiration,* the eyebrows are raised, the forehead is slightly wrinkled.

*In Astonishment and Surprise,* the movements are the same as in admiration, only more strongly marked—exaggerated.

*In Veneration,* the eyebrows droop.

*In Hope,* the forehead is slightly wrinkled, the eyebrows are raised.

*In Compassion,* the forehead is calm, the eyebrows sink over the eyes as in sorrow, towards the middle of the face.

*In Envy*, the forehead is intersected with many lines, the eyebrows are lowered.

*In Despair*, the eyebrows descend, the forehead is wrinkled.

*In Rapture*, the eyebrows and the forehead are raised.

*In Acute Pain*, mental or physical, lines intersect the forehead, the eyebrows are drawn near to each other over the nose, but are raised towards the middle.

*In Simple Pain*, we have the same motions as in acute pain, though less strong.

*In Sorrow*, the eyebrows rise at their starting point, the nose.

*In Laughter*, they rise toward the middle and bend down toward the sides of the nose.

*In Horror*, the eyebrows are knit.

*In Sadness*, the eyebrows rise toward the middle of the forehead.

*In Weeping*, the eyebrows sink down toward the middle of the forehead.

*In Scorn*, the forehead wrinkles and the eyebrows knit.

## THE EYES

The eyes are capable of expressing nearly all the states of mind and of human passion. They seem to be the most noble and expressive of all

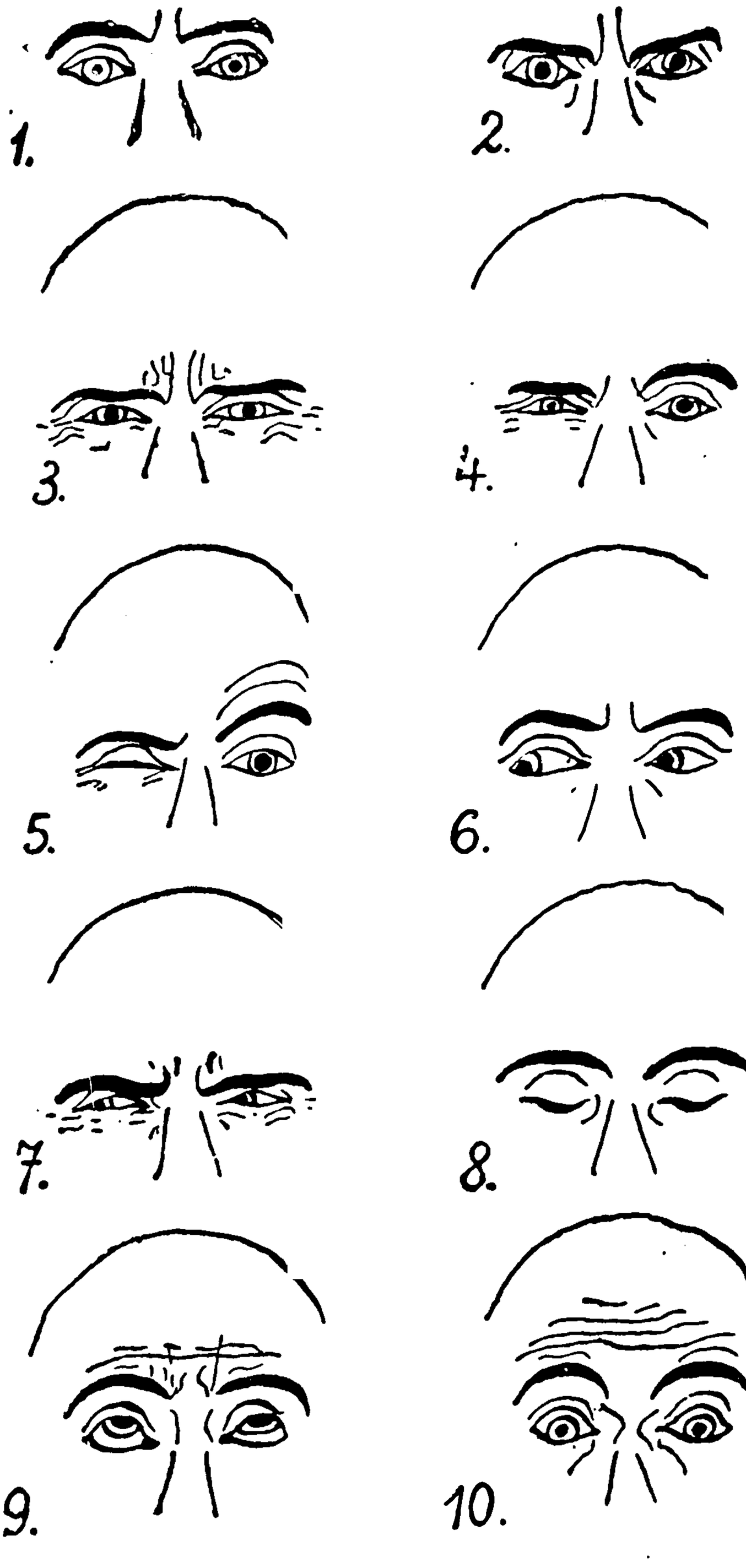



FIG. 18.—Looks. 1—An ordinary expression. 2—At thought. 3—Suffering; suspicion. 4, 5—Irony an 6—Attentive; denoting attention of the eye or ear. penetrating. 8—Shame; bashfulness. 9—Exaltation memory; ecstasy. 10—Physical pain; anger; terror; h

the parts of the body. No part of the face can show, better than they, noble sentiments and high spirits as well as hate, jealousy, and other ignoble feelings. They are called the mirrors of the soul. In prayer, they are raised; in sorrow, they weep; in anger, they burn; in doubt, they wander; in anxiety, they are restless. They sparkle in joy and gladness as they do in serenity of mind and soul. The eyes are unnaturally enlarged during violent emotions; in brutal passions, such as anger or rage, they are more lively, but in the depressing emotions, such as horror, fear, etc., they seem to lose their vivacity, even their color. They are sunken in moments of sadness and melancholy. In drunkenness they feel heavy.

When tired, the look is lazy; when agitated, lively; when serene and in good spirits, quiet. In attention or meditation the look is hard; in apathy or indifference, soft; in fear, uncertainty, indecision, the eye is oblique. The man of guilty conscience has a sinister, sometimes satanic, look. The prosaic man's looks are forced, artificial. Besides the above, we have undecided, penetrating, sure, fixed, hesitating, ironical, simulated, etc., looks.

## THE NOSE

The nose, being the chief characteristic in esthetical and race analysis, has a great importance in mimicry. In spite of the fact that it is one of the least movable parts of the face, it lends splendidly to the expressions; especially to the expression in which the breathing apparatus is involved.

There is a naturally coördinated collaboration between the act of breathing and the expansion of the nostrils. In fear or anger, when the breathing is affected, the nostrils become dilated or constricted. There is a strong analogy between the expressions in the sense of smell (of which the nose is the principal organ) and the expressions of pride, haughtiness and arrogancy. In these expressions the nose is active. In the chapters on "Expressions and Make-up," more about the nose will be found.

## THE MOUTH

## LIPS, CHEEKS, CHIN AND JAW

The mouth is one of the most sympathetic parts of the face. Lavater, the great Swiss physiologist and psychologist, gave utmost importance to the mouth in the analysis of human character. (See paragraph on make-up.)

# ELEMENTS OF MIMICRY

The mouth has at its disposal a quantity of muscles used for mastication, speech and song, and is very powerful in expression (especially the corners of the mouth which are raised in expressions of high spirits and fall in expressions of low spirits). During the most animated discussion the action is concentrated on the lips. The singer should not forget that the mouth and lips are of utmost importance from a vocal point of view and he must prepare his mimicry so as not to interfere with his voice.

We make the following divisions of the emotions and states expressed by the movements of the lips:

In *joy, satisfaction, content,* etc., the corners of the mouth are curled upwards, thus producing a smile. Sometimes biting the lower lip slightly is a sign of satisfaction.

In *sorrow, disappointment, moral pain, fear,* etc., they turn down.

In *determination, or severe stubbornness,* the lips are pressed together.

In *sarcasm or irony,* the lips are compressed and turned down.

In *retained anger*, the mouth is drawn in, lips compressed; often people bite the lower lip in trying to control exploding anger.

*Dissatisfaction at a mistake committed* is expressed by biting the lower lip.

*Anger, fury, desire of vengeance* are expressed by biting the upper lip with the lower jaw advanced, showing the teeth.

*In cold and fear,* the lips and the whole mouth tremble.

*In ecstasy or admiration,* the lower jaw drops slightly.

*In yawning,* the lower jaw falls down.

*In some cases of contempt and disdain,* the tongue is pulled out.

Licking the lips with the tongue denotes *gluttony, although sometimes it is a sign of nervousness also.*

The figures on page 145 illustrate in detailed study, the previous exposition of the states and emotions expressed by the lips.

## THE KISS

The conventional theatrical make-up kiss has nothing to do with the emotions that prompt it in life. On the stage a kiss is not a kiss, and there have been cases where a too temperamental actor has been sternly reprimanded by his woman companion. The kiss should be prepared and analyzed as any other gesture and exchanged when

both performers have a perfect understanding of the meaning of the kiss.

There are kisses given only, others received only, and some mutually given and received.

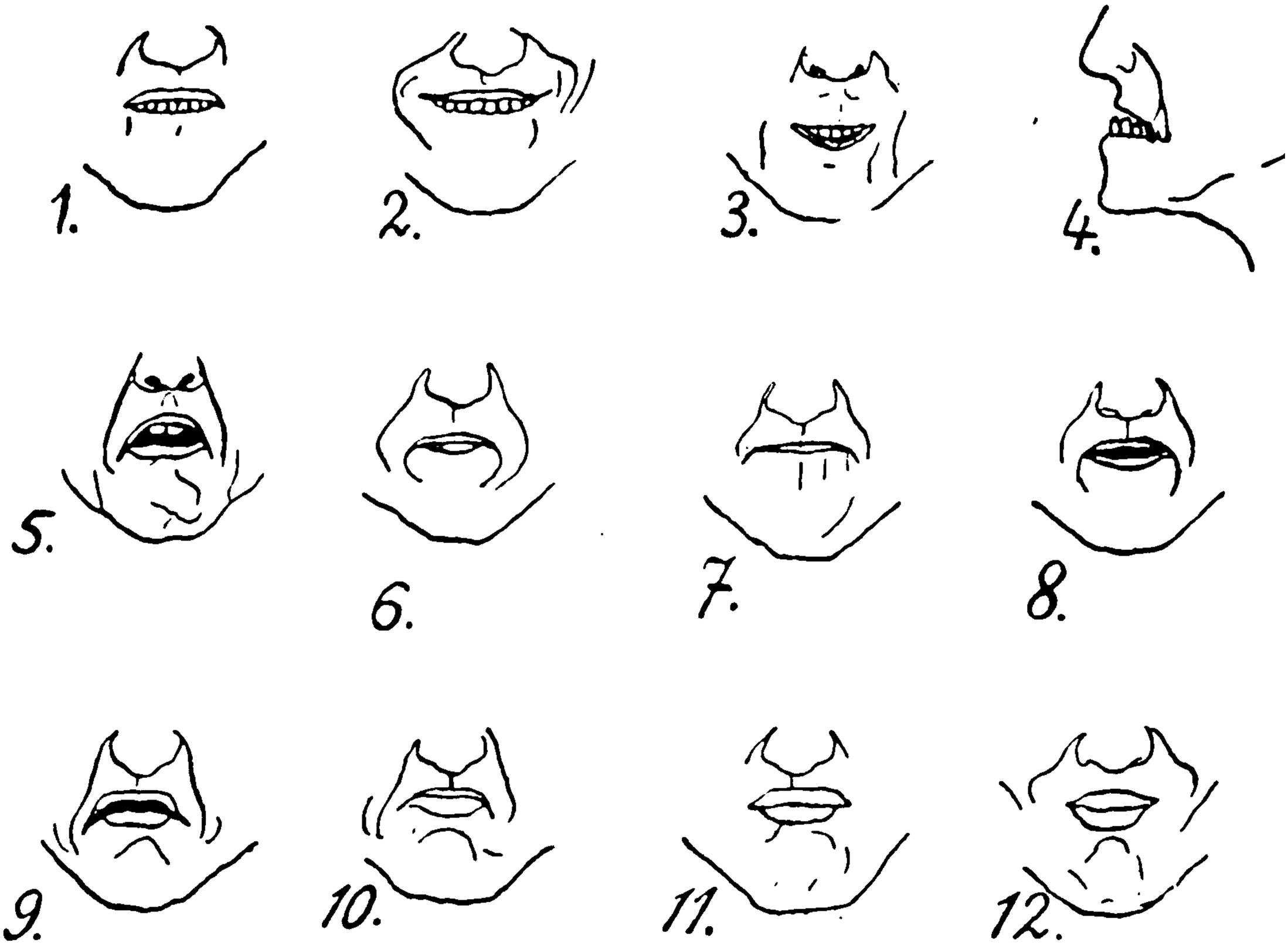



FIG. 19.—Some of the gestures of the mouth 1—Affront; contempt; scorn (biting of the lower lip) 2—Satisfaction (biting of the lower lip smilingly). 3—Anger. 4—Menace 5—Fear. 6—Dissatisfaction 7—Retained anger (lips drawn in). 8—Cruelty; bestiality. 9—Bitter feelings (half open lips with the corners down). 10—Antipathy; dissatisfaction. 11—Prayer. 12—Lips in a position for a kiss

There is a great difference between a sensual and a pure kiss; between a friendly and a false kiss; and between a lover's kiss and that of a mother. Some kisses are given on the lips, and some on the cheeks.

# THE SINGER AND HIS ART

## THE EARS

Inasmuch as the ear is of great importance in the analysis of a character, in theatrical mimicry it is of little service to the actor. It is one of the least expressive parts of the body, rarely movable. Therefore, all the actor should know about the ears is in the part of make-up.

## THE HAIR

(*See part on make-up*)

## THE ARMS AND HANDS

The shoulder, the forearm, and the hand, with its fingers, are the contributors to the so-called hand gesture.

This gesture gives great worry to the young operatic aspirant. The hand gesture never should be stiff, artificial nor try to express that which belongs purely to facial mimicry. The arms should not be considered wings of a windmill—their movements must always have a purpose. Classic opera or aria requires a great reserve of hand gestures. It would be difficult and too complicated to try to describe all the arm and hand gestures, or give rules for their use, but these few principles given here below will serve to indicate their chief purpose.

The arm is projected in movements of *authority or command.*




FIG. 20.—Command.

*In admiration,* the arms are spread and extended.

*In imploring help,* the arms are held forward.

*A disappointment at a bit of news,* causes the arms to drop heavily.

In *tired states, melancholy, moral distress,* the arms are held weakly.

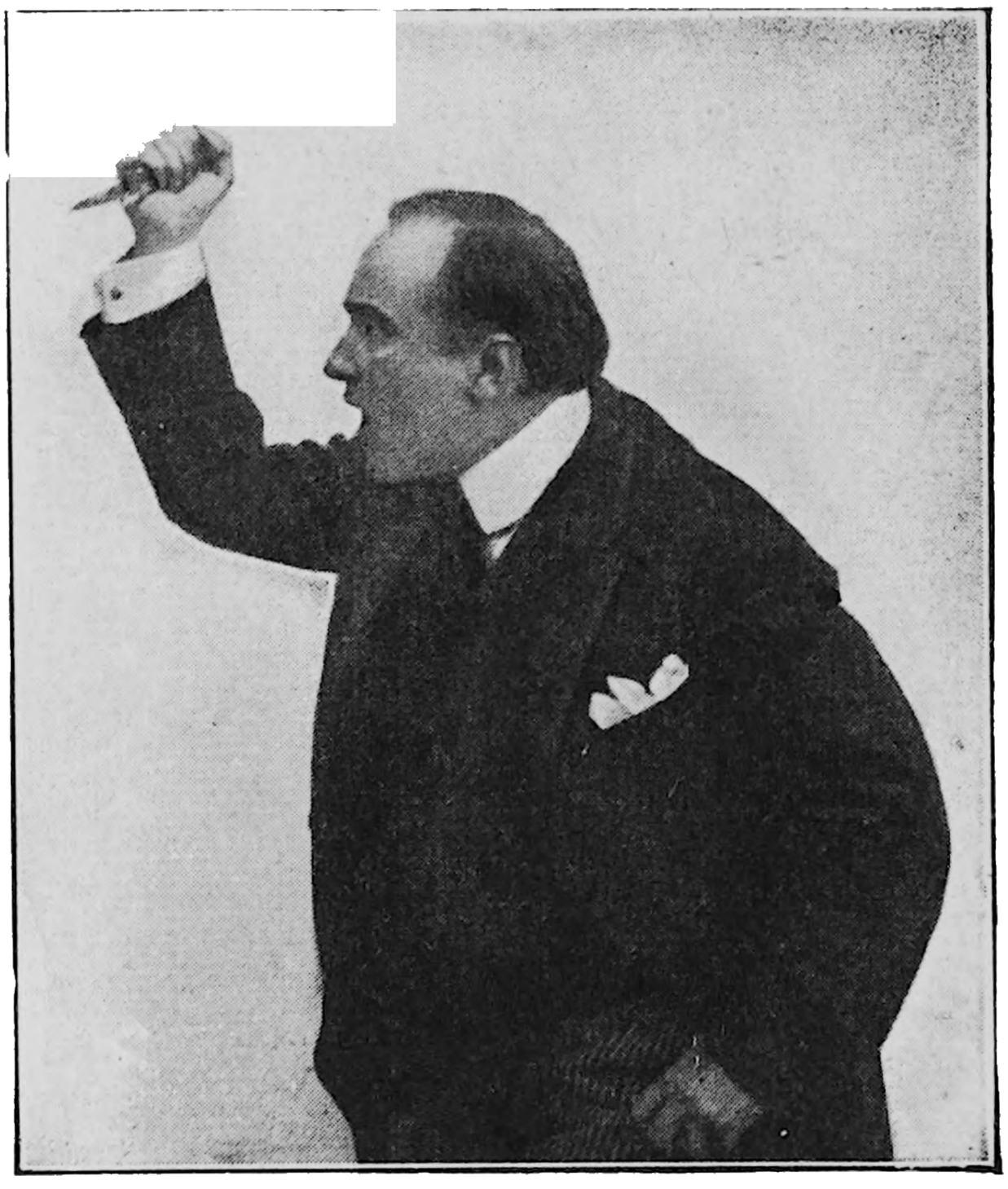


**Fig. 21.—Menace.**

*In anger,* the closed fists are projected toward the sky or the object of anger or hatred.

In *extreme anger,* the fingers are sometimes bitten.

*In distress or in thoughtfulness,* the hand is on the head.

*In sorrow or shame,* the hands cover the eyes or the face.

*In joy, satisfaction,* the hand waves.

A hand on the breast, is used in *appeals to conscience or intimate desire.*

*In blessing,* the hands are held over the person.

A finger on the lips implores *silence.*




FIG. 22.—Silence.

In *affliction,* the hands are clasped or wrung (shaking).

*In friendship,* they are extended and held forward.

*In prayer,* they are held supine, clasped.

The fists on a level with the chest show *readiness to fight;* stretched and pressed together, then open, palms up, they indicate *offense, con-*

*tempt, disdain, scorn, insult, scandal, affront, outrage.*

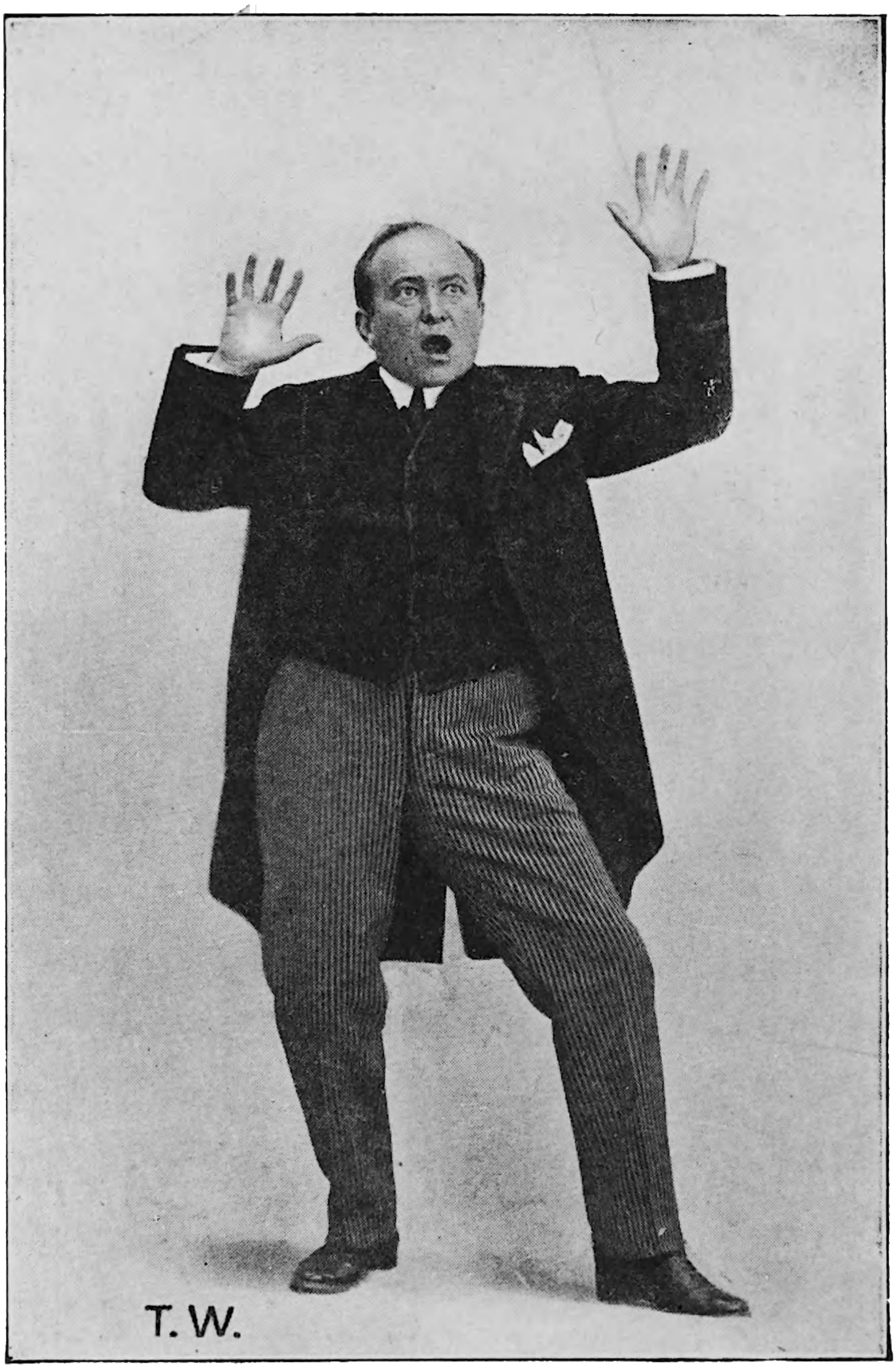



FIG. 23.—Horror.

Pendant wrists, alternately opening and closing, show *wasting of strength, and beginning of irritation.*

The same movement, more strongly accentuated, shows *irritation, the state of being provoked, desire for revenge.*




FIG. 24.—Begging.

The open wrist, palm down, with the fingers well separated, directed toward another's body

*tempt, disdain, scorn, insult, scandal, affront, outrage.*

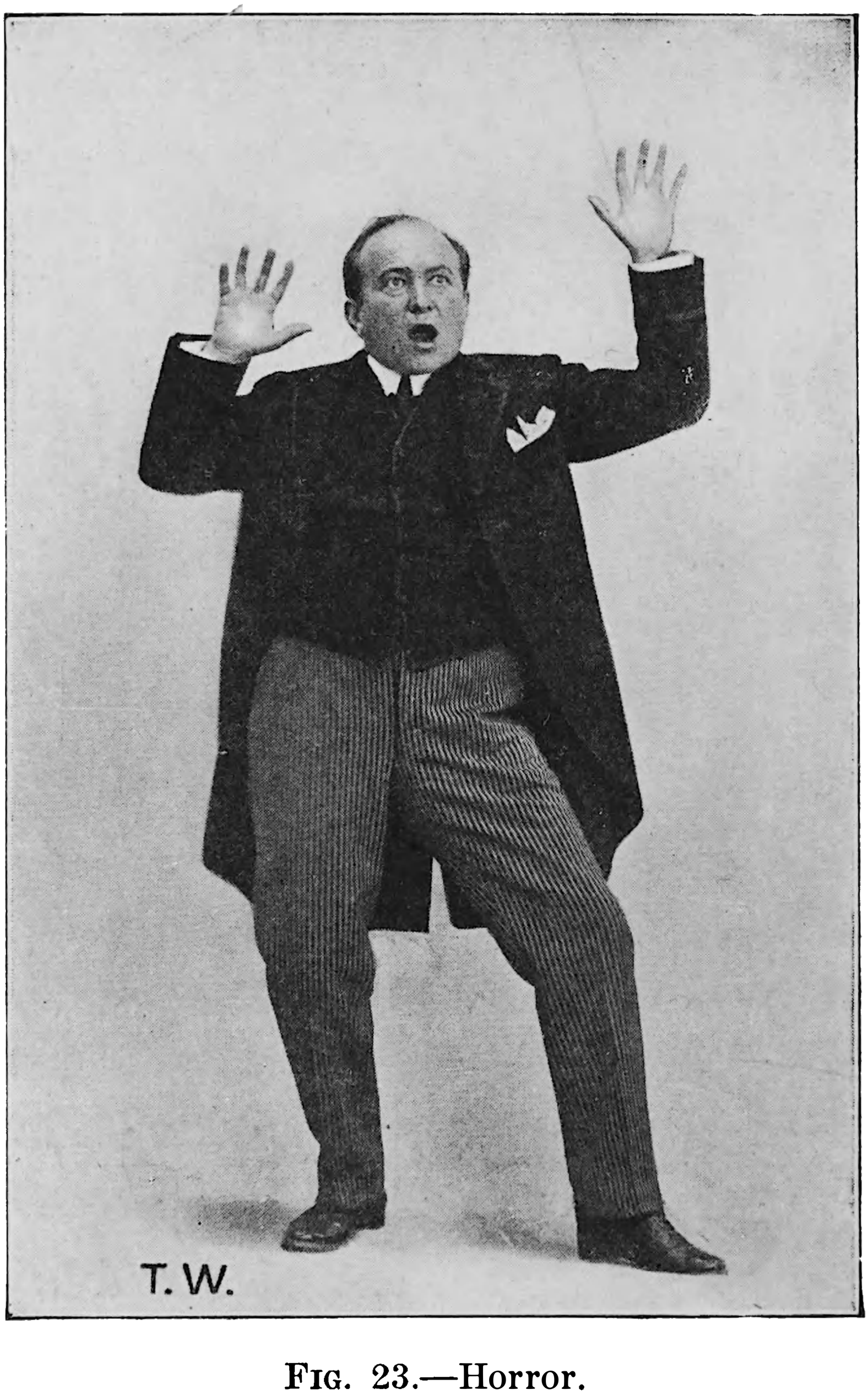



FIG. 23.—Horror.

Pendant wrists, alternately opening and closing, show *wasting of strength, and beginning of irritation.*

The same movement, more strongly accentuated, shows *irritation, the state of being provoked, desire for revenge.*




FIG. 24.—Begging.

The open wrist, palm down, with the fingers well separated, directed toward another's body

and then suddenly closed, means, *"I take," "I seize," "I take possession of."*

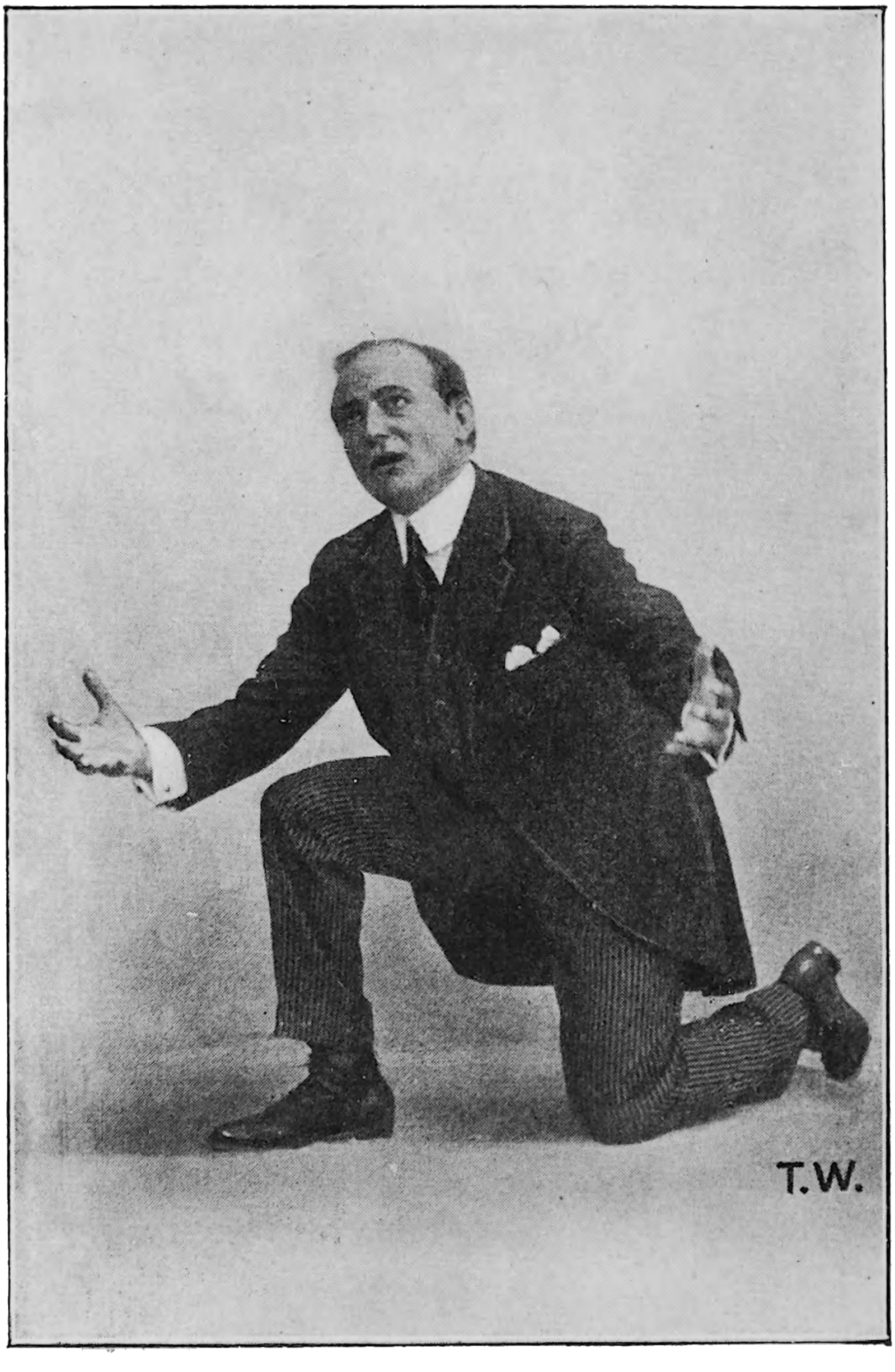



FIG. 25.—Supplication.

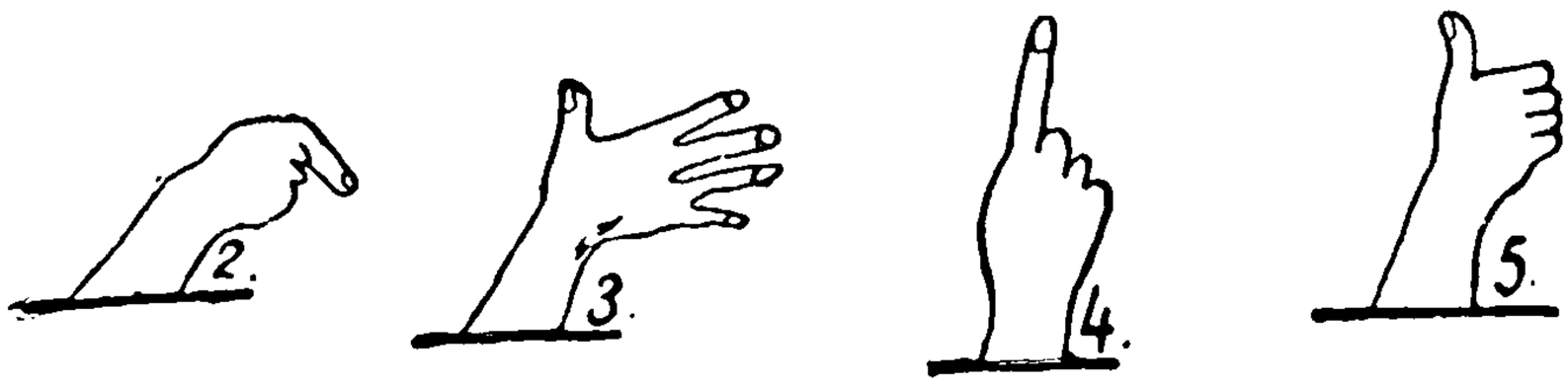
The same movement but with the wrist closed from the beginning means *"I wish," "I hold,"*

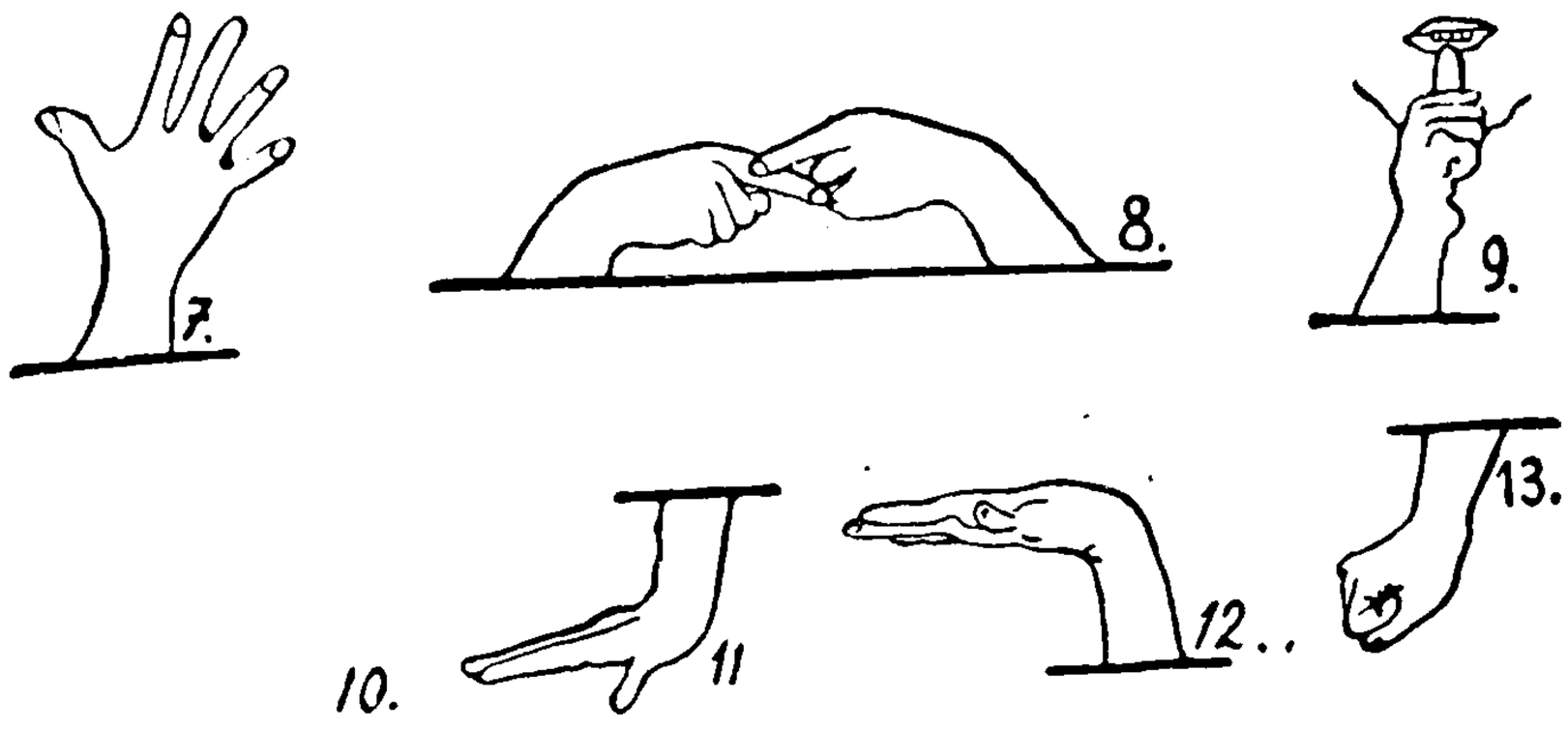
*"I dominate," "I rule"*; more strongly accentuated and dropped, means *"I am crushing, suppressing, breaking."*

A similar motion, but done mysteriously, with the wrist at first open, then, with the fingers gradually closing, *means theft.*

**The Hand Shake.**—An egotist, a cold man, shakes your hand without showing any feeling. A haughty man shakes your hand as though he were doing you a favor by extending his hand. A vulgar, passionate man takes your hand as though he were going to bite you. An aristocrat, especially in comic parts, extends only two fingers. A timid person gives the hand with uncertainty. A kind, generous friend shakes the hand with easy, noticeable cordiality, often, even taking both your hands. The spontaneity of this movement, however, depends completely upon the feeling animating one person towards another. But hypocrites often shake hands the same way.

and and finger gestures serve to indicate
ıy different meanings, which the accompany-
illustrations describe in detailed order.



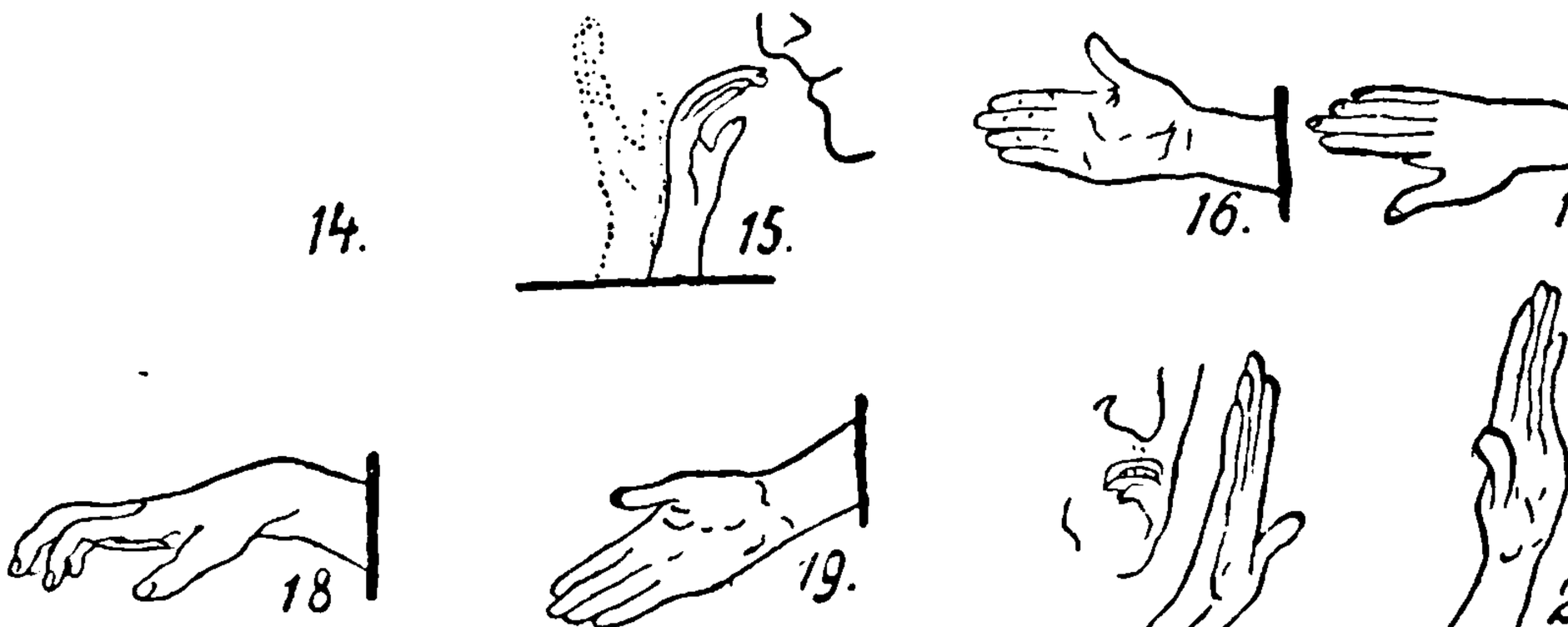




**Fig. 26.—Some of the gestures of the hand.**

# ELEMENTS OF MIMICRY

1 indicates you, him, they, this, down, up, etc.
2 points to the chest "I."
3 the hand at the chest means mine, all my entity. (Both hands may be used for stronger accentuations.)
4 shows "only one"—or that which is unique.
5 indicates "one."
6 indicates "two."
7 indicates "five."
8 indicates "half."
9 indicates "nothing.
10 indicates "little."
11 means "small."
12 shows "big, tall."
13 signifies possession.
14 indicates that which is sharp, pointed.
15 the wrist moving slightly outward from the following parts of the body, denote:

From the head—a greeting, a welcome.
From the mouth—a kiss.
From the heart—loveliness, sweetness, adoration or worship.

The motion in which the wrist moves several times inward in the direction of the body means "approach, come." The same movement performed with both hands has a much stronger meaning; done with one finger, it shows rather more familiarity.

16 savs "everybody come"—this motion is towards the body; done with both hands, the meaning is more accentuated.
17 expresses: "Move aside, separate, disperse the crowd, give a passage" (this is the opposite of the preceding movement).
18 pictures avarice, stinginess, desire to get rich.
19 extends the hands, saying "let's be friends," "let's make peace," "forgive me."
20 shows aversion, dislike, repugnance, repulsion, fear, fright.
21 says "give me"; asks for help, charity.
22 gives the meaning "I take under my protection." The hand in this same position, but slightly moving means "the first word"; or "be quiet," "I shall arrange this," "I shall fix you."
23 implores "have pity," "forgive me."
24 the hands denote prayer, invocation.
25 is the gesture of some one receiving things with both hands.
26 "I have nothing to say," "I do not know."
27 is used in swearing an oath.
28 is the motion of the finger being shaken vertically (toward the face), and means warning.
29 indicates that which is impossible, or a denial (the motion is lateral).

Quick, appropriate movement of the hands will also describe that which is flat, round, square, large, etc. All of these gestures are too well known, however, to need describing.

## THE TRUNK AND BREATHING ACTION

The trunk is of importance in the expression of many emotions. In *fear,* it instinctively contracts, as it also does in *admiration.* In *love,* it expands, as though inclining towards the objcet of love; *in hate,* it shrinks back. *In pride, or arrogance,* the whole body seems to swell so that it is not without reason that an arrogant man in some of his movements is compared to a peacock. From the manner of holding the trunk depends much of the plasticity of pose in different actions.

All of the trunk movements have an influence upon the breathing organs, resulting in accelerated breathing in moments of happiness and joy; irregular breathing in hate and anger; and in near paralysis in moments of fear and terror, etc. The singer must find a way to unite the dramatic requirements with the vocal necessities.

## THE FEET

It is strongly inadvisable to rest the body on both feet equally, for, besides creating uncomfortable positions, the actor will find difficulty

when it is necessary to take a step forward, sometimes to the extent of rendering himself ridiculous. But if the body is supported on one foot, he can readily place the other in position when the action so requires.

The feet are the principal factors in movements, such as walking, dancing, etc. They are also important in characteristic and instinctive gestures and are most important in posing. On the manner in which they are placed depends not only much of the grace, character and plasticity of pose, but also stability and facility in changing one's position.

Standing on both feet, with the heels pressed together, the pose of *respect, esteem, consideration, respectful waiting, modesty, discretion, reserve, bashfulness, timidity, humiliation, degradation, servility, slavery,* etc.

Resting the body equally on both feet, which are, however, separated, the pose of *seamen, horsemen, idlers, sluggards, persons of vulgar habits; also of men carrying heavy loads.*

Same position, but with the knees bent, the pose of *weariness, fatigue, lassitude, weakness, old age, intoxication; also of the fear of losing one's balance.*

If the body rests on the foot away from the center of action, the pose is one of *unconcern, or indifferent waiting.* But if, on the contrary, the

body rests on the foot nearest the point of action, the pose will be of *mindfulness and attention.*

Facing the public or partners, the body rests on the forward foot. This is the pose *of rapture, desire, request, demand, command, begging, wish, conviction, promise, observation, persuading and nearly all expressions dictated by the will.* By bending the knee which supports the body, the same expressions, but much more accentuated, will be obtained.

Facing the public or partners, with the body resting on the back of the foot, we shall obtain the poses of *indecision, wavering, difficulty in solving a problem, ignorance, moral shaking, doubt, suspicion, hesitation, irresolution, melancholy, fear, caution, negation, refusal, denial, resentment, astonishment, surprise, horror, contempt, disdain, etc.* Bending the knee of same foot (the one supporting the body), we shall have the same expressions as before, but more accentuated. The foot advances in *desire or courage;* retires *in aversion or fear;* stamps in *authority or anger;* kneels in *submission or prayer* (Austin).

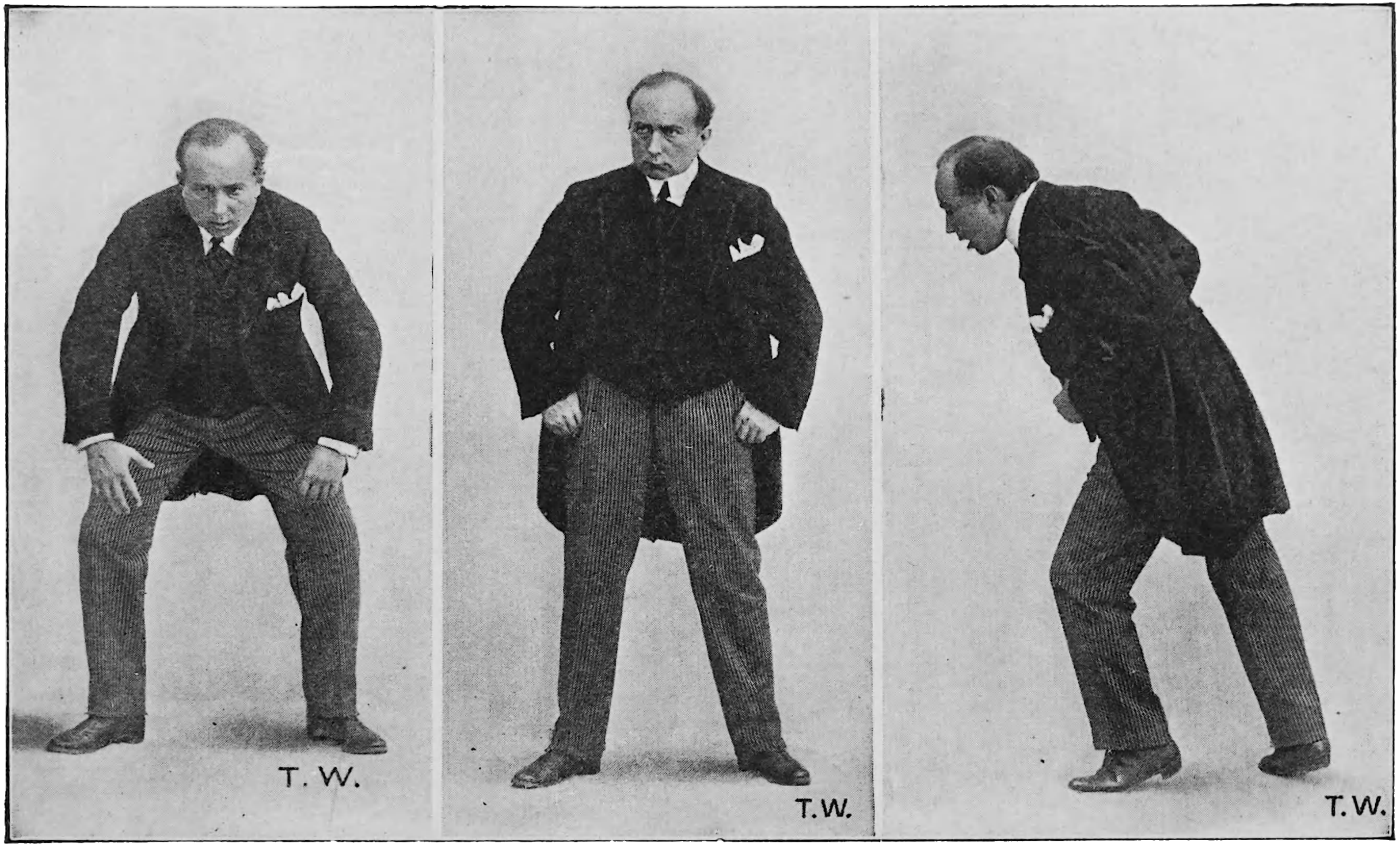
## WALKING

The walk should be in sympathy with and governed by the character represented and, therefore, should have as much purpose as any other

action. It is very difficult for a beginner on the stage to master the art of walking. Care should be taken not to confuse the tricks seen on the vaudeville stage with the high requirements of the operatic stage, for, needless to say, the "allure" of the one is incompatible with the other. Although the walk should always be natural, easy, never stiff, there are well-defined differences between the walks to be used in comedy and in tragedy.

In comedy, the walk is lively, the steps are short, quick, swinging. In tragedy, the walk consists of well-measured, sustained steps, heavy, long and mysterious. The walk for solemn occasions also requires well-measured, sustained steps, as for instance, the stride of King or Ramfis in "Aida," or of Wotan and of nearly all the characters in the Wagnerian operas. To create an impression of discretion, silence, curiosity, mystery, the walk on tiptoe is employed, in instance of which we may cite Othello's entrance in the last act of "Othello." In spying, or in the effort to avoid attention, the manner of walking is similar to springing, as when the Duke enters Rigoletto's house.

Traits of character may be realistically depicted by the manner of walking. We are familiar with the walk of the happy man, which is




Old Age | Tragedy. | Tip-toe.

FIG. 27.—Different ways of walking.

full of vivacity and sureness of step. On the other hand, the sad man falls into a walk that is full of melancholy, characterized by uncertain, wavering, dragging steps. The angry man has a nervous, violent walk, with quick jerking steps, and staggers, in seeming hesitation, as does Alvise in "Gioconda."

In contrast to the nervous step used by the angry man, the arrogant man is seen to walk firm-footedly, with hands in pockets. While the lazy man shuffles along with slovenly step, his arms swinging idly at his sides.

The walk of the drunkard is balanceless, swerving in degrees varying with the state of drunkenness. He walks as though on stiff, weak, or too tender feet, and often the feet cross each other, as those of Cassio in "Othello."

Young people walk more surely and graciously than do people of middle age. The latter, in turn, have more energetic steps than the old, who walk slowly, for, although their foot movement is very quick, their steps are short. In extreme old age, the feet are raised from the ground with difficulty, the limbs giving the impression of weakness, or even of paralysis.

**Exercises for the Study of Walking.**—The best and most practical advice that can be given on this subject is that the aspirant start with a

few elementary dance exercises. The ones already described are strongly recommended. Then let him, for a few minutes daily, imitate the walk of different characters, observing carefully all their mannerisms. As turning corners is most difficult, it is advisable to practice walking from one end of a room to the other—nay, even from one piece of furniture to another. (I say "from one piece of furniture to another" advisedly, because the space at our disposal may be limited, indeed.) It is well, then, to try to acquire all the ease possible when exercising ourselves in close quarters, especially at the "turning points."

## KNEELING

Kneeling rapidly and at the same time on both feet is good only for comic effect. To kneel with grace, it is necessary to take one step forward and rest the body on the forward foot until the second knee touches the ground. When picking up an object from the ground, act in the same way.

## MANNER OF BEING SEATED

The manner of taking one's seat has always been considered an indication of good or bad breeding, even from ancient times. A well-edu-

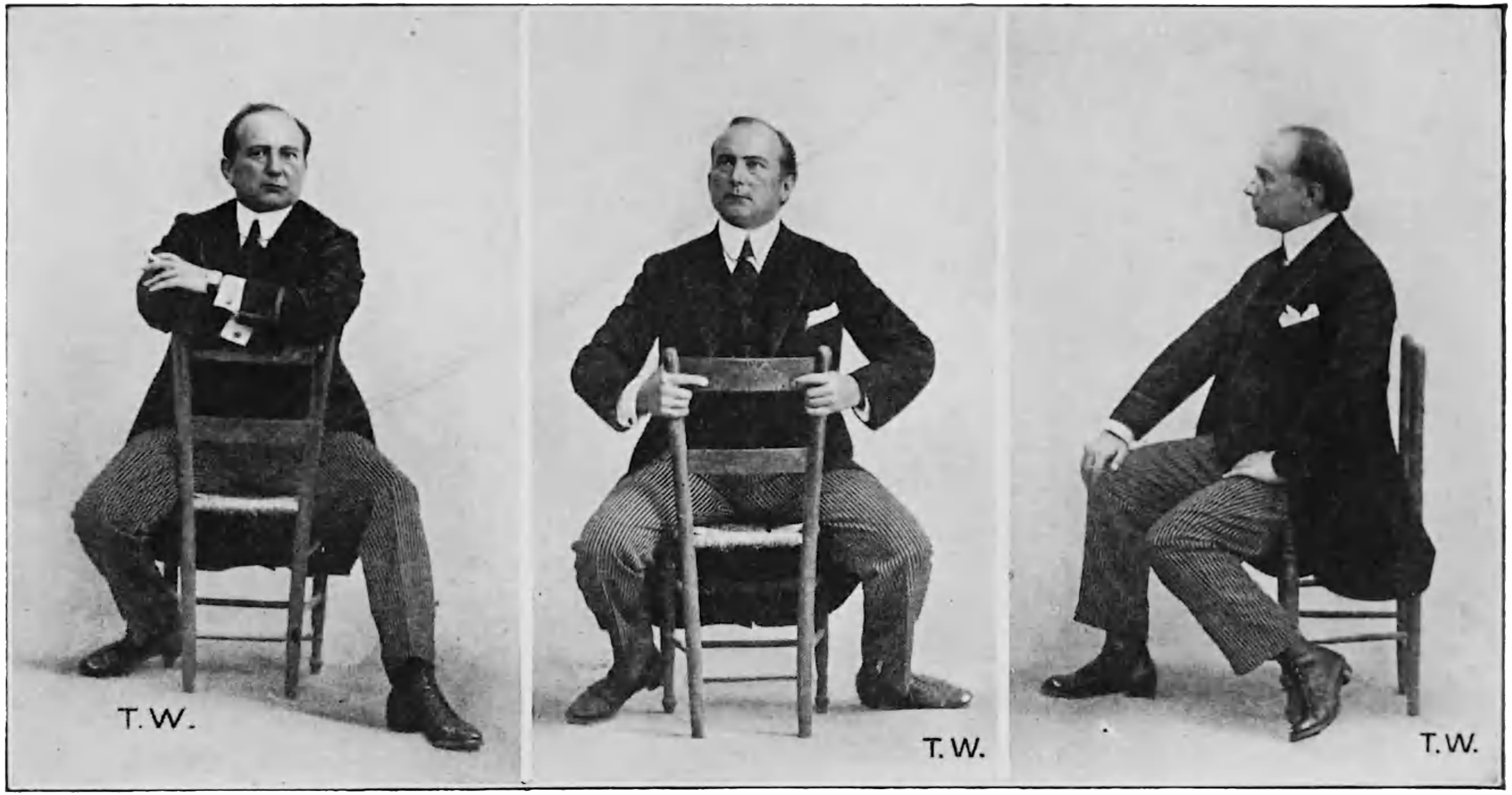



FIG. 28.—Different manners of being seated.

cated person will take his seat carefully, without crossing the feet. An intellectual man, in moments of deep thought and reflection, drops his head in his arms, which rest on his knee. A conventional business man sits with his feet on his desk. Students and vulgar men sit with their legs astride the chair. The lazy, the tired and sometimes the old, drop heavily into the chair,—though, in general, the latter sit down with precaution, feeling for the seat first with their hands. An energetic man sits erect, sometimes with interlocked hands. Modest people assume sidewise positions, holding the head down —in other words, they have an attitude full of respect, even humble; while a timid person gives the impression of being afraid to occupy the whole seat and therefore sits on the edge.

## THE SALUTATION

People salute each other in different ways. A haughty man will never bow first, and when answering he hardly touches his hat. A poor or modest man bows low. A beggar takes off his hat, full of timidity, extending his hand to receive the gift. A lazy man acts similarly to the haughty man. A good-natured person bows and expresses greetings. The soldier, always using his official manner, has a military bow, even be-

fore ladies. But all types, when entering a church, should hold the hat in the hand and have the head bent forward upon the breast.

In playing historical parts that require the wearing of great hats, it is necessary to take off the hat with the semicircular movement, so as not to cover the head. The stage manager, however, is obliged to teach this matter of ceremony.

# CHAPTER VIII

## EXPRESSIONS

Facial mimicry, one of the principal expressions of the nervous life, is produced by the playing of many muscles controlled by the nervous system. The action of these muscles produces changes in the countenance. While an extensive study of the anatomical construction of these mimicry elements is not required of the actor, still, a knowledge of the position of these muscles is most helpful. It is the best means of knowing where a given expression has its fullest development.

Gamba has divided the muscles of the face into three categories.

1. Muscles expressive by themselves.
2. Muscles expressive through association.
3. Auxiliary muscles.

1. Muscles expressive of themselves are:

The frontal muscle (*Occipito frontalis*) which acts during attention (A). (See fig. 29.)

The circular muscle of the eyelids (*Orbicularis palpebrarum*) which acts during reflection and meditation (C).




FIG. 29.—Muscles used in facial mimicry.

The muscle at the pyramid of the nose (*Pyramidalis nasi*) is active during expressions of fury, indignation, wrath, disdain, etc. (E).

The muscle that knits and draws the eyebrows together (*Corrugator supercilii*) acts during painful expressions, grief, etc. (B).

The muscle that elevates the lip and dilates the nostril (*Levator labii superioris alaeque nasi*) is active during crying and weeping (D).

The muscles at the angle of the mouth (*Zygomaticus major*) act in laughter (H).

The muscles at the angle of the mouth (*Zygomaticus minor*) act during expressions of affection, love, tenderness, etc.

2. Muscles expressive through association:

The muscle which moves the scalp (*Occipito frontalis*) and the muscles which draw the eyebrows downward and inward (*Corrugator supercilii*) act when engaged in the remembrance of painful or pitiful objects.

The muscle at the pyramid of the nose (*Pyramidalis*), the muscle that elevates the chin or lower lip (*Levator menti*) (P) and the muscles which draw the eyebrow downward and inward (*Corrugator supercilii*), all become engaged in menace; danger.

The *Pyramidalis*, *Levator menti*, *Corrugator*



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*supercilii* and the muscle of mastication (*Masseter*) act in aggressiveness.

The circular (*Orbicular*) muscle of the lips, the *Zygomaticus minor* and the *Corrugator supercilii* are concerned with crying.

The frontal muscle (*Occipito frontalis*) and the muscles of the chin (*Quadratus menti*) act in surprise, agreement, ravishment, admiration and strong fear or terror.

The muscle that knits and draws the eyebrows together (*Corrugator supercilii*), and the muscle arising from the base of the lower jaw, and inserted into the angle of the mouth (*Triangularis oris*), act in depression or weakness.

3. Auxiliary muscles are:

The *Orbicular*, the muscle of the lips (K).

The *Quadratus menti*, the muscle of the chin (O).

The *Buccinator*, the muscle that compresses the cheeks (Q), retracts the angle of the mouth.



The expressions or imprints on our face and body are the result of the internal upheaval of our passions, of the workings of our minds, or of the excitement of our senses. Consequently the expressions can be divided into:

1. *Expressions of the senses,* or a separate faculty of perception connected with a special organ of the body. They are sight, hearing, taste, smell and touch, which are subject to pleasant or painful impressions. These impressions act directly upon the whole body or parts of it, thus producing the fundamental mimicry of pleasure and pain.

2. *Expressions of the passions,* such as love, hatred, wrath, etc. These are rich in the elements of mimicry.

3. *Intellectual expressions* or the workings of the thought process, such as attention, reflection, meditation, etc. Contrary to the expressions of the passions, the intellectual processes are not strongly indicated by exterior signs.

4. *General expressions,* or those caused by internal feelings and states of mind for varied reasons, such as impatience, irony, courage, etc.

The two poles of general expressions are *"action and repose."* In *repose* we are lying down or seated. The mimicry of expression gradually dies out until we fall asleep. *Action* is just the opposite of repose. In action our will and, consequently, our expressions, gradually awaken until they develop into a form capable of mimicry.

5. *Simulated expressions* are the ones dictated by the will in order to cover the explosions

of the passions and certain intellectual processes, such as hypocrisy, falsity, etc.

## PLEASURE AND PAIN

There is no existence without both pain and pleasure. Darwin teaches that at birth our consciousness is awakened by pain. In later life it warns us of danger and acts as a safeguard to the body.

Psychologists have thoroughly investigated the characteristics of pain and pleasure, and Mantegazza, after having written two very interesting volumes on these subjects, divides the expressions of pleasure and pain, according to the sources from which they are derived, into:

1. Pleasure and pain of the senses.
2. Pleasure and pain of the passions.
3. Pleasure and pain of the intellect.
4. Pleasure and pain of the body.

The mimicry of pain or pleasure of the senses manifests itself mostly around the organ of a specific sense. Pain of the visual senses (eye) can be produced by looking at an unpleasant or sad picture; pain to the sense of hearing, by listening to some ultra-futuristic music, for instance.

The expression of pleasure of the passions is illustrated by love, which impels noble emotions

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# EXPRESSIONS

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Intellectual pain or pleasure reflects itself in he eye and forehead, thus producing frowns and wrinkles on all the upper part of the face.

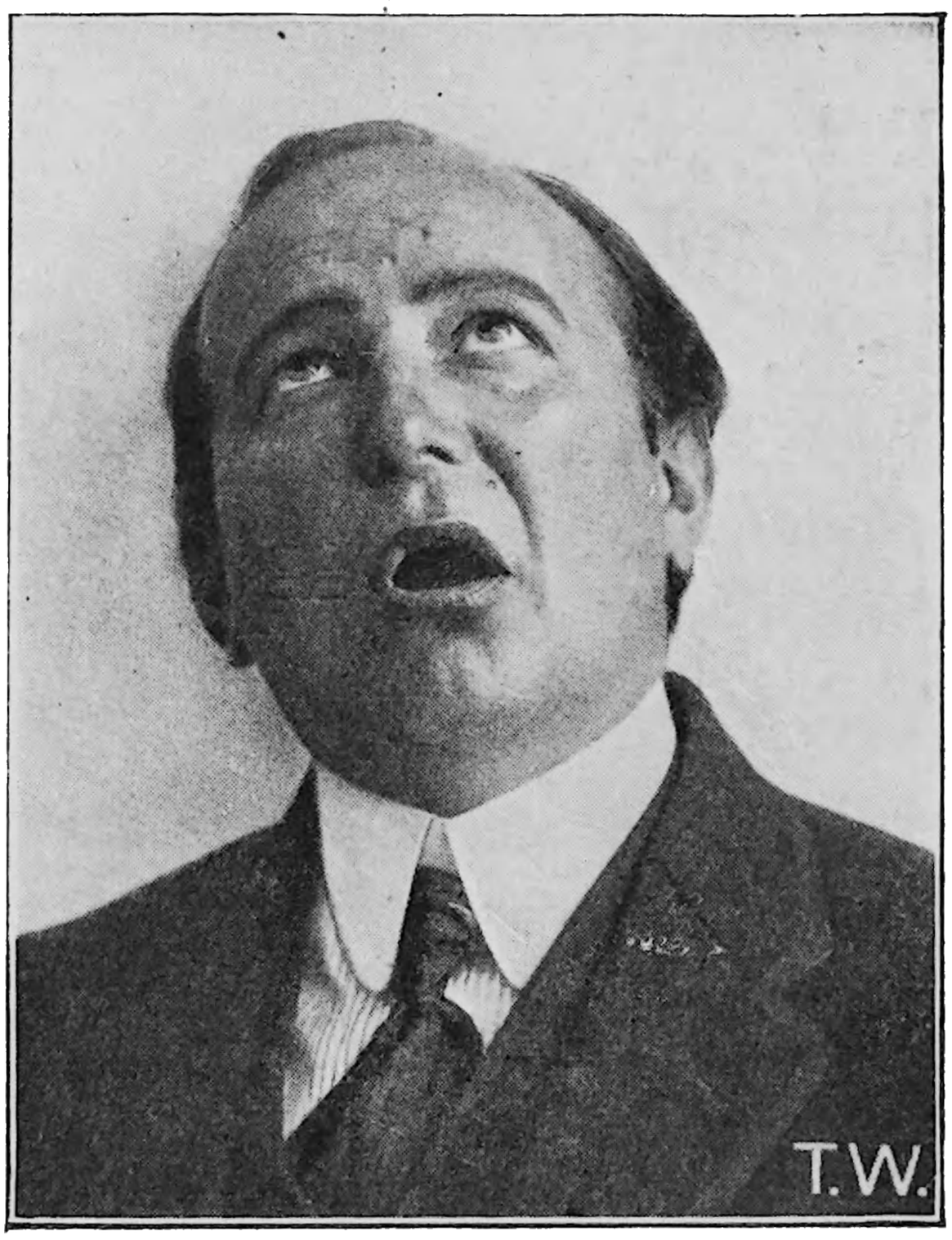



FIG. 30.—Pain.

Bodily pain is thus splendidly described by ell:

In bodily pain the jaws are fixed, and the teeth grind; he lips are drawn laterally, the nostrils dilated; the eyes re largely uncovered and the eyebrows raised; the face s turgid with blood, and the veins of the temple and fore- ead distended; the breath being checked, and the descent f blood from the head impeded by the agony of the chest, he cutaneous muscle of the neck acts strongly and draws

down the angles of the mouth. But when, joined to this, the man cries out, the lips are retracted and the mouth open; and we find the muscles of his body rigid, straining, struggling. If the pain be excessive he becomes insensible, and the chest is affected by sudden spasms. On recovering consciousness, he is incoherent, until again roused by suffering. In bodily pain conjoined with distress of mind, the eyebrows are knit, while their inner extremities are raised; the pupils are in part concealed by the upper eyelids; and the nostrils are agitated.

The external symptoms of pleasure are often the laugh and the smile; of pain, crying and weeping.

## THE SMILE—THE LAUGH

The smile seems to be one of the first conscious expressions of the human being. The smile is one of the chief expressions of the mouth, and, like the look in the eye, it varies with the character of the person. It is the fundamental expression in cheerful, benevolent characters. The smile, then the laugh! According to Darwin, there is a gradation from the smile to the hearty laugh, and these degrees should be carefully observed by the artist.

The mimicry of laughter consists in the following movements: the mouth opens, showing the teeth. The upper lip is raised, together with the cheek, which produces a quantity of small wrin-

kles under the eyes, which are brilliant, and the eyebrows are raised. In a paroxysm of laughter and its prolonged duration, tears appear in the eyes. The laugh, like the cry, involves the vocal machinery and these vowels give a special character to the laugh:

So, *Ah, ha, ha,*—open laugh.
*Eh, hey, hey,*—intelligence, approving, teasing.
*Eeh, hee, hee,*—diffidence, irony.
*Oh, ho, ho,*—surprise.
*Ooh, hoo, hoo,*—marveling.

In comedies, laughing can be produced by tickling.

Joy, happiness and good humor are strongly and permanently marked on the face by a smile. If this permanent mark takes on a cynical, malicious expression, it is a sign of a cruel, sinister character. Such should be the smile of Mephisto in "Faust," and of Rigoletto in certain moments at the beginning of the opera "Rigoletto." So we see, that the laugh is not always the sign of good humor or joy, for there is the cynical, the malicious, the false, the sardonic, and the satanic laugh, all of which are expressions of hate and other bad sentiments.

In opera, laughter can be rhythmical or un-

rhythmical. The best specimens of rhythmical laughter is that of Bonei in "Ballo Maschera" in the aria "E Scherzo ed e follia," of the female quartet in "Falstaff," of Mephisto in "Faust," and of Mephisto in "Mephisto," etc. The unrhythmical laugh depends, for its efficiency, upon the interpretive talent of the singer himself.

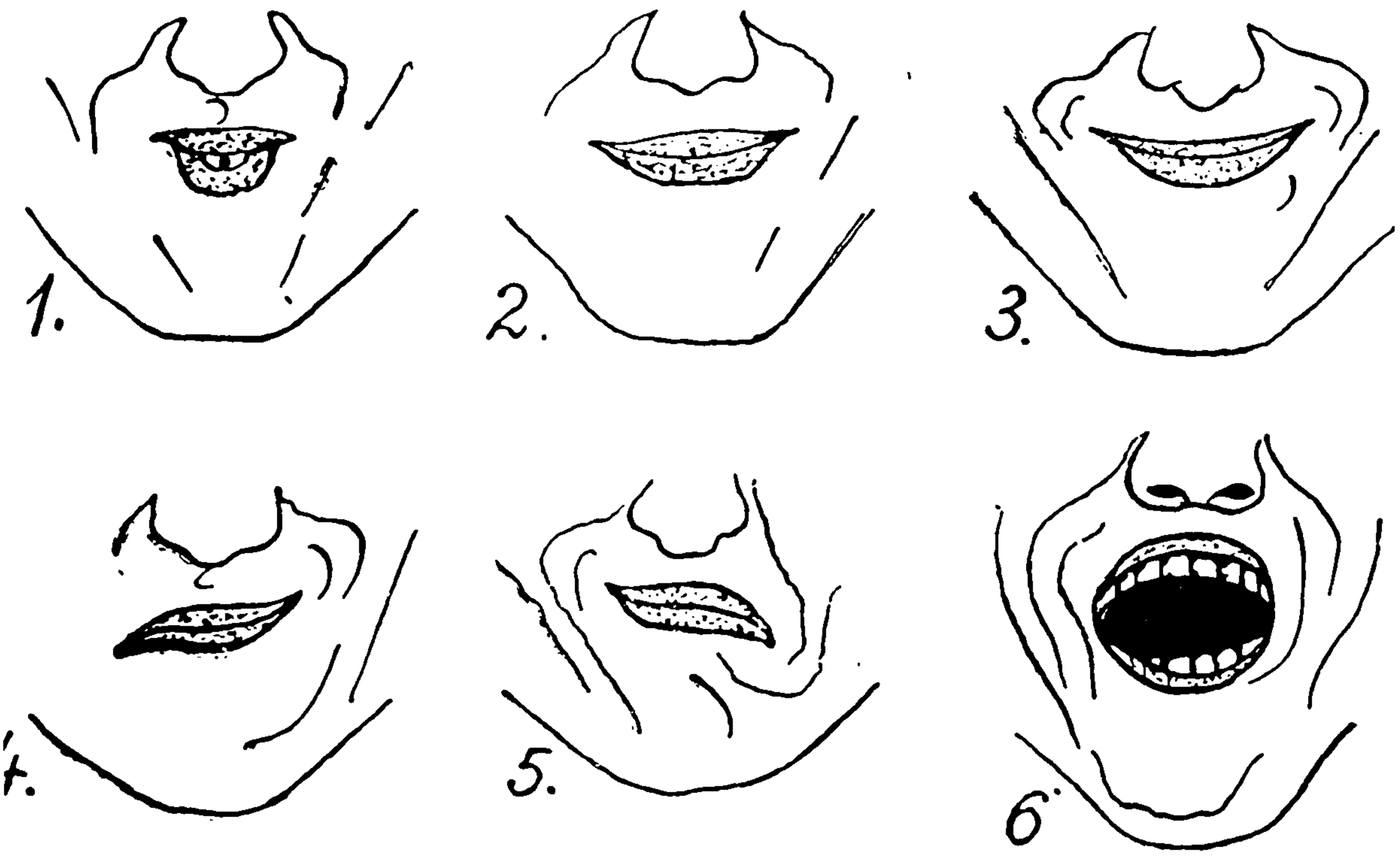



FIG. 31.—The smile and laugh.

1—Desire to please (mouth as in whistling). 2—Restrained smile. 3.—Smile, normal. 4 and 5—Ironic smile. 6—Hearty laugh.

A cynical smile often accompanies a plan for murder or revenge, though, sometimes, the same smile shows satisfaction at a committed crime or vengeance.

## CRYING

Crying expresses emotion contrary to that of laughing. In crying, it is also necessary to observe the crescendo and diminuendo, so as to avoid possible monotony. Usually, the crying begins with a slight tremolo in the voice, then gasping, then a loud breath between one word and another. The voice grows stronger and the weeping begins, cutting every word with the breath, sometimes repeating the syllables. Then only comes the outburst of weeping, which is no longer restrained or controlled.

Throughout this process, the eyes are half closed, the eyebrows and the forehead wrinkled, the mouth open and the corners of the mouth drooping. The whole body is in a weak, relaxed condition. Often the bare hands alone, or aided by a handkerchief, cover the face.

The cry can be an imploring one (Rigoletto in Act III), or one of repentance, like that of Kundry in "Parsifal;" or it can be false or simulated. When it is sincere, it is the best expression of moral or physical pain, especially in a woman. In hysterics, often there is an excess of anger which finally expresses itself in a paroxysm of weeping, as if relief were thus sought.

There are many kinds of crying, so that, to be

convincing, the artist must give careful study and analysis to the requirements of a rôle calling for this expression of sorrow and pain. Young people, for instance, cry unrestrainedly; older people are more moderate in their crying; while, in the very old, the cry is similar to a lament.

## LOVE IN ITS DIFFERENT STATES AND EXPRESSIONS

*Love, in its various forms, as mother love, love between lovers, love of country,* is among the strongest of human passions. But, receiving its impulse, as it does, from the deep, silent life of thought and feeling, it does not show itself so much outwardly by the more tangible signs of other emotions. However, the facial movements are similar to those seen in joy,—the heart beats are accelerated and the breathing is affected. Yet love is an essence whose real breath is expressed in more delicate forms,—the gentle smile, the brightened look, the tender clasp, the kiss, all are signs whereby this emotion may be shown.

And withal we must make note of the fact that love often causes sorrow and tears, which state then admits of the more marked expressions of grief, either pure or mixed with joy, as in the case of a meeting after long absence.

*Affection* is a lesser degree of love. It is mani-

fested by an expression of happiness at sight of the object of devotion—the head advances slightly, the look becomes lively as it fixes itself on the one loved; the eyebrows are slightly raised, the forehead is serene, the mouth smiles, the nostrils dilate.

*Devotion* is an enduring state of love or affection. It is not content with expressing itself solely in words or feelings, but is active; it must express itself in deeds of thoughtfulness and tender solicitude.

*Joy* is the result of intense satisfaction and happiness. It can be manifested by clapping the hands, dancing, singing, laughing, etc. As in other expressions of high spirits, the forehead is serene, the eyes are open, the look is brilliant, the corners of the mouth are slightly turned up. In joy, the face is expanded, while in grief it is lengthened.

*A violent joy* is manifested by intense, noisy laughter. This outburst, however, may start from, or be gradually moderated until diminished into, a broad, gentle smile, which will indicate *cheerfulness.* The whole body and muscles are then more relaxed and the forehead is not contracted. A cheerful man is an optimist. His thoughts are centered in lively and noble emotions.

*Sympathy* is the taking part in the happiness or distress of others. Consequently, the expressions of the sympathetic person are affected by the high or low spirits of others.

*Benevolence* or kindness is the first degree of friendship and love. The possession of this qual-




FIG. 32.—Attention of the eye.

ity is the sign of a happy, noble character, and must imprint an expression of smiling serenity on the face; leave an allure of happiness in the whole demeanor. It is the mark of the high-bred person. A noble example of this state is the attitude of the father in the opera "Linda," during the aria "Ambo Nati."

## NTELLECTUAL AND OTHER EXPRESSIONS

Attention is a state of mind. In its expression the head is bent forward slightly, the eyerows sink and approach the sides of the nose, he eyes look in the direction of the object that




FIG. 33.—Painful concentration.

s attracting notice, and the mouth is slightly pen.

Though the attention aroused may be of the ye, ear, taste, smell or touch, the attitude is alvays a mental one, as there is a focusing of the

thought process on the spot from which the bodily senses have been attacked. So, when the gaze is attracted by something in the distance, the attitude of mind is a "waiting" one, or in other words, the attention becomes alert, the hand shades the eye as the mind directs a search to discover the object. When the sense of hearing is attacked, the hand often moves upward to the ear in an attempt to locate the source of the sound.

The facial expression will "register" satisfaction, pleasure, admiration, fear, or terror, according as the object that was attracting attention is discovered to bear these characteristics. For instance, in the last act of "Othello," Desdemona's attention resolves itself into wild terror.

**Surprise.**—Attention, then, can be turned into surprise, admiration, astonishment or amazement. In surprise, the eyes are raised higher than in attention, the mouth is open, transverse wrinkles appear across the forehead, the eyebrows are abnormally arched. Often the hands are raised above the head, or the arms are bent at the level of the head. The palms are directed towards the object of surprise, the fingers are separated. When surprise is disagreeable or causes the necessity of self-defense, these movements are directed forward, away from the body.

Naturally, the intensity of these movements depends upon the degree of the emotion. They increase in strength and vividness of expression




FIG. 34.—Admiration.

when surprise passes into astonishment or amazement.

**Astonishment; Amazement.**—This state has the same characteristics of motion and gesture as that of surprise, only more strongly accentuated.

**Admiration** consists of pleasant surprise, mixed with a feeling of satisfaction and a sense of approval. The head turns toward the object admired, the eyebrows are gently raised, the eyes are opened more than ordinarily, the look is

bright, the mouth is parted by a faint smile, and the lower jaw drops slightly.

The "Visual Senses," senses of sight, are called into play when admiration is mingled with a re-




FIG. 35.—Meditation.

membrance of the native land, in which instance we may cite the recitative "Il mulino," etc., done by Rodolfo in "Somnambula," and also the scene in "Aïda" when the admiring masses greet the victorious Radames.

Admiration may be called the satisfied attention of the senses.

**Reflection**, which is deep and long thought, consists of an analysis of the idea or thing under




FIG. 36.—Reflection.

consideration. The state of reflection does not admit of very expressive, characteristic mimicry, until we find an obstacle to overcome, in which case we frown, thus denoting the intellectual effort sustained.

# EXPRESSIONS

Meditation may rightly be called the sister of reflection. It is a purely intellectual expression. During its process, the lower eyelids are wrinkled and raised. The expression of the eyes, which




FIG. 37.—Attention.

are not fixed on any object, is peculiar, indicating only absorption; the head drops slightly, so that it can be supported by the hand; the mouth is slightly open, therefore the lower jaw drops. The body is in a relaxed position, all the effort

being concentrated in the brain. The reflection may often be perplexed, and in such moments we raise our hands to our forehead, mouth or chin.

**Decision; Determination.**—This process may often come as a result of reflection or meditation.

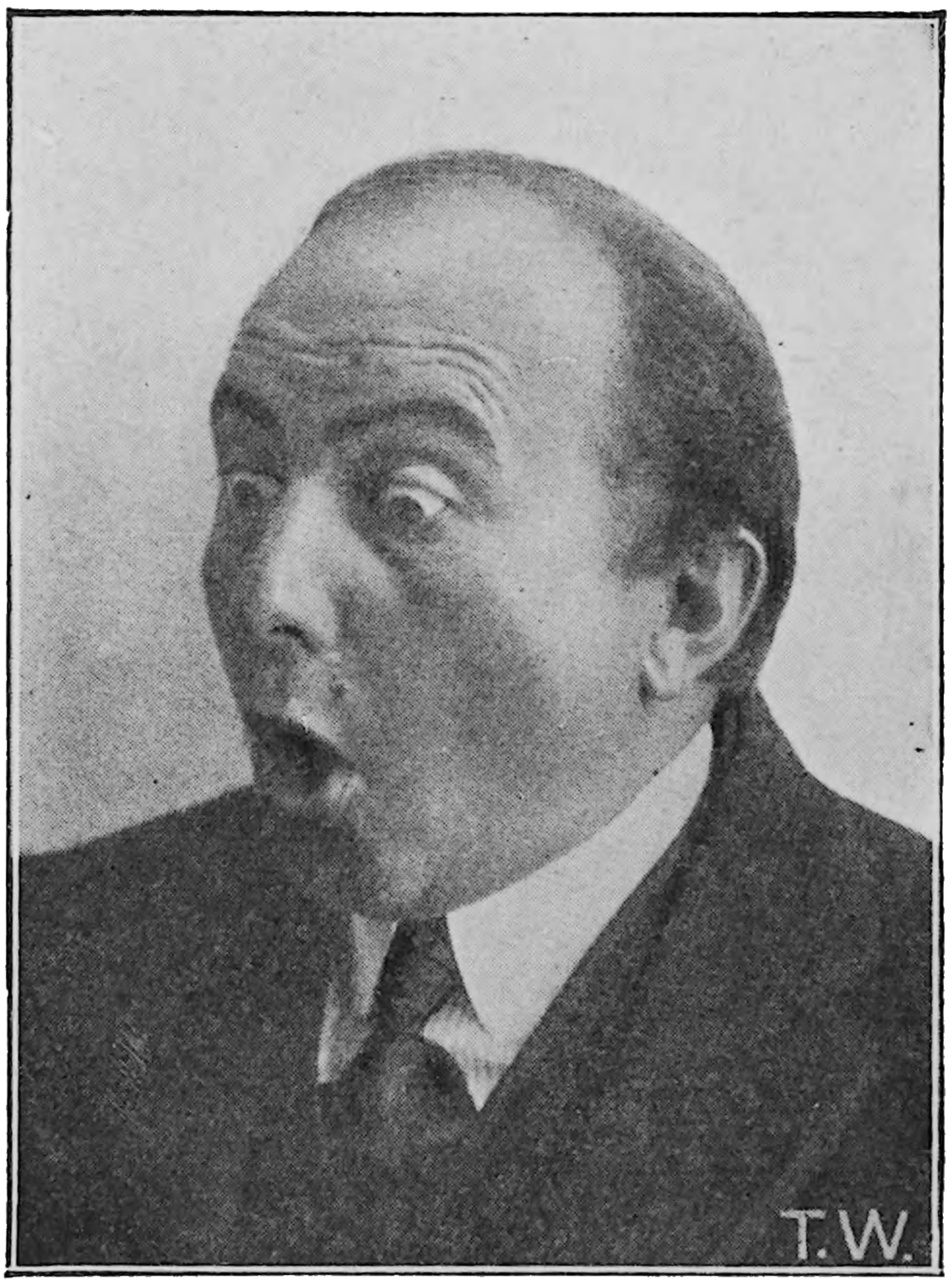



FIG. 38.—Fear.

Decision is characterized by a firm closing of the mouth. The gesture is energetic in case the decision is a resolve *not* to yield—Alfio in "Cavalleria," but it is slow, undecided, if the decision is to yield to wit; Violetta when she gives in to the demands of the father.

**Fear; Terror.**—Astonishment often results in fear, in which case the eyes and the mouth are




FIG. 39.—Horror.

wide open, the eyebrows raised, and the forehead wrinkled. In the first rush of fear, the body remains motionless and the trunk seems to

dwindle in size. The breathing is accelerated, the heart action is exaggerated and irregular, result-




FIG. 40.—Terror.

ing in the striking pallor so characteristic of fear and terror (Margherita in the prison scene of "Faust," and Boito's Mephistopheles, and Des-

demona in the last act of "Othello," are examples). Some muscles tremble, especially those of the lips. Other indications very dangerous for a singer to show are dryness of the mouth, and contraction of the throat, for these result in vocal inconvenience. The nostrils are dilated. The look may be fixed on the object causing terror, but it may also wander, as if seeking some means of salvation. The hands can be alternately closed and opened, often with twitching movements. The arms may be thrown widely over the head.

Dr. J. Crichton Browne gives the following description of terror in an insane woman:

When a paroxysm seizes her, she screams out, "This is hell!" "There is a black woman!" "I can't get out!" and other such exclamations. When thus screaming, her movements are those of alternate tension and tremor. For one instant she clenches her hands, holding her arms out before her in stiff, semiflexed position; then, suddenly, she bends her body forward, sways rapidly to and fro, draws her fingers through her hair, clutches at her neck, and tries to tear off her clothes. The sterno-cleido-mastoid muscles (which serve to bend the head on the chest) stand out prominently, as if swollen, and the skin in front of them is much wrinkled. Her hair, which is cut short at the back of her head, and is smooth when she is calm, now stands on end, that in front being disheveled by the movements of her hands. The countenance expresses great mental agony. The skin is flushed over the face and neck, down to the clavicles, and the veins of the forehead and neck stand out like thick cords. The lower lip drops, and is somewhat

averted. The mouth is kept half open, with the lower jaw projecting. The cheeks are hollow and deeply furrowed in curved lines running from the wings of the nostrils to the corners of the mouth. The nostrils themselves are raised and extended. The eyes are wide open, and beneath them the skin appears swollen; the pupils are large. The forehead is wrinkled transversely in many folds, and at the inner extremities of the eyebrows it is strongly furrowed in diverging lines, produced by the powerful and persistent contraction of the corrugators.

**Horror.**—The difference between terror and horror is this: terror may be called an alarm for personal safety, but horror is created by sympathy for, and shock at, the sufferings of others. These expressions are similar in mimicry, for, as Darwin explains, "by the power of imagination and of sympathy, we put ourselves in the position of the sufferer and feel something akin to fear" (note the chorus in Valentine's death in "Faust").

The body turns away from the object or cause of horror; the arms violently protrude or bend at the chest; the mouth is open, the lower jaw is dropped, the forehead is wrinkled, the eyebrows are arched. Horror has exactly the same influence on the body, heart and respiration as terror.

It may sometimes cause self-sacrifice and a decision to protect others.

**Hatred.**—Dislike is the beginning of hatred. Hatred in well-educated persons is, to a great measure, concealed, but in low characters it is expressed violently, so that, we may say, it explodes: Tonio in "Pagliacci" when his love is




FIG. 41.—Rage.

changing to hatred, or Iago, when scheming against Othello, will differently express their feelings. **Hatred** may burst forth in malediction, as that of Monterone in "Rigoletto," or it can prompt bad and low actions, as in the case of Tonio in "Pagliacci," etc.

**Rage** is an explosion of anger. It is a brutal passion in which, especially among the lower

classes, the will has no control over the emotion. In rage, every muscle of the face is contracted so that an enraged man may be likened to a beast; he exposes his teeth; his eyes burn; he knits and unknits his brow; his eyebrows are raised; his nostrils are distended; his teeth are set; his mouth is closed; his fists are clenched; his arms are raised; and the veins stand out on his head and neck. There is a seeming desire to crush everything.

In rage the breathing process, the heart action and the brain are affected, so that apoplectic strokes often follow the outbreak. When rage is developing, the gesture seems to be purposeless.

Rage has a depressing effect upon the breathing. Interpretation of these passions must be well under control by the singer.

The expressions of hatred and rage may be strongly observed in a mob, especially during a lynching.

**Anger.**—Darwin thus describes an outbreak of anger between people:

At first she vituperated her husband, and whilst doing so foamed at the mouth. Next she approached close to him with compressed lips, and a virulent, set frown. Then she drew back her lips, especially the corners of the upper

lip, and showed her teeth, at the same time aiming a vicious blow at him.

A second case is that of an old soldier who, when he is requested to conform to the rules of the establishment, gives way to discontent, terminating in fury. He commonly begins by asking Dr. Browne whether he is not ashamed to




FIG. 42.—Anger.

treat him in such a manner. He then swears and blasphemes, paces up and down, tosses his arms wildly about, and menaces any one near him. At last, as his exasperation culminates, he rushes up towards Dr. Browne with a peculiar sidelong movement, shaking his doubled fist, and threatening destruction. Then his upper lip may be seen to be raised, especially at the corners, so that his huge canine teeth are exhibited. He hisses forth his curses

through his teeth, and his whole expression assumes the character of extreme ferocity.

**Indignation** is nothing else than rage in a slight degree, and, consequently, has all the characteristics of rage "in miniature."




FIG. 43.—Defiance.

**Sneering** and **Defiance** are still other degrees in the rising passion of rage.

**Scorn.**—The forehead is wrinkled, although much less than in anger. The eyebrows are knit together and, at one extremity, approach the nose, while at the other they are raised. The chin is advanced, the head tossed back, the look cold.

The nostrils are distended, thus wrinkling the cheeks. The under lip protrudes and causes the corners of the mouth to take a downward curve. The mouth is almost always shut, but is sometimes slightly open on one side, uncovering the canine tooth.




FIG. 44.—Disdain.

Disdain.—We show disdain for a person toward whom we feel antipathy. The whole scene of "Tosca" in Scarpio's room is full of disdain, as is also the entrance of Amonasro in "Aïda."

The expression of disdain and contempt originates around the nose, for this movement is similar to the one made when the sense of smell is

offended. Piderit has observed that, in extreme cases of disdain, both lips are protruded and raised, or the upper lip alone, so as to close the nostrils as by a valve, the nose being thus turned up. Snapping the fingers is another sign of disdain or contempt.

**Disgust.**—The feeling produced when in contact with something that offends our feelings or taste is called disgust. This expression, too, originates around the mouth. It is signaled by frowning, by holding the mouth wide open and the upper lip strongly retracted. This movement wrinkles the sides of the nose, causing the lower lip to protrude. The shoulders are raised as in horror.

The expressions of scorn, disdain, contempt, disgust, have much similarity to the expressions of hatred, rage, etc. They all represent low spirits.

## GENERAL EXPRESSIONS

**Impatience, Restlessness, Desire,** are all general expressions in which the richness of mimicry is dependent upon the source or cause of the emotion. So we may be impatient in love, in pain, and in varied states of the soul and mind.

Impatience is a state of nervousness which is characterized by uncertain movements and ges-

tures. The walk is nervous, irregular, and the gesture seems to explode. The look is distracted, the forehead wrinkled. When impatience is the beginning of anger or rage, as it often is, we pull the hair, bite the fingers, strike the table with the fists, etc.




FIG. 45.—Irony.

The mimicry of desire bears a strong resemblance to the cause producing it. In the desire to be loved, the mimicry of impatience will be associated with the one of love. In the desire for vengeance, hate will combine with eagerness to accomplish one's purpose.

Desire, prompted by noble sentiments, is charcterized by having the eyebrows drawn close ogether, the eyes wider open than usual, the nosrils raised and contracted toward the eyes, and he mouth half open.

**Agitation** and **Anxiety** are more general ex-




FIG. 46.—Irony.

ressions whose mimicry is very similar to the ne of impatience.

The state of waiting shows a combination of esire and impatience.

Different complex states of mind like **vanity, onceit, jealousy, avarice, revenge, suspicion,**

ambition, humility, *etc.*, can all be classified as general expressions. Some of these might be classified under simulated expressions, for, since they represent, if not always low instincts, at least ignoble impulses, people usually try to conceal them. Blushing, wavering eyes, restless with uneasy motion, forehead wrinkled, eyebrows lowering, eyelids partly closed, frowning, etc., are the chief characteristics of their expressions. Their mimicry, however, according to Darwin, is not distinct enough to allow detailed description.

**Arrogance; Pride.**—The peacock and the turkey cock are the emblems of pride. The body and head are erect, the trunk is enlarged to its fullest extent, the walk is measured. The mouth is closed, the expression is a frowning one, and there are always signs of contempt written on the countenance. The proud man is over-confident, looks down upon others, and his every motion is artificially sure. *Basilio ve lo giura* in "Barber of Seville" is an example of conceit.

**Humility** is, of course, the direct opposite of the expression worn by pride.

**Helplessness and Impotence.**—The idea of helplessness or of the impossible is expressed by quickly raising both shoulders, bending the elbows in toward the body, and raising open hands,

turning them outward with the fingers separated. The head is held to one side, the eyebrows elevated, wrinkles cross the brow, and the mouth is almost wide open.

**Lack of Understanding** is similarly expressed.




FIG. 47.—Arrogance.

**Hypocrisy, Falsity, etc.**—The most trying feature to control in all the simulated expressions of daily life is the eye. Being the mirror of the soul, it with difficulty obeys the thought or will power in adapting itself to expressions of hypocrisy and falsity. For instance, in simulated anger, the eyebrows will be wrinkled, and

the mouth may show the usual signs of anger, but one look will be sufficient for a keen observer to discover that the feeling is feigned.

The simulated expressions can be love, hate,




FIG. 48.—Hypocrisy.

admiration, pity, etc. On the stage these are presented by an exaggerated mimicry and gesture suited to the state or feeling simulated. However, the mimicry and gesture must lack sincerity. Some people, especially among the business

class, wear a never-failing mask behind which they cover their real sentiments, thoughts and ideas. This may be called the first degree of hypocrisy. The hypocrite on the stage must have some special characteristics that will at once indicate him. So the look of such a type is a shifting one; the head is held slightly down, an artificial, forced smile adorns the lips, and a hesitaney governs his entire attitude.

## EFFECTS OF PATHOLOGICAL STATES ON THE EXPRESSIONS

**Madness** is a sickness of the brain which, like any other sickness, varies in kind and degree with different manifestations for different periods. It is often the direct result of great mental and moral anguish, such as the death of dear ones or disappointment in love (Lucia in "Lucia" or Lothario in "Mignon").

The walk and attitude of insane persons are to be studied. The insane man walks without guidance or direction, being, for the most part, self-centered and governed by his sick thoughts, and can be compared to an automobile with the steering gear broken. He passes rapidly, as does a child, from one emotion to another, for instance, love to hate. The permanent expression on the face of a lunatic depends, of course, upon the

character of his malady, so we have the furious, the melancholic, the quiet, etc., types. Of great importance in the portraiture of insanity is the part the eye plays. It has a look that is at once penetrating, cutting, lively, yet unnatural.

In playing the parts of lunatics, the artist must avoid all theatrical acrobatism, for any exaggeration will mar the success of his portraiture.

Pathological states and their manifestations are often studied by artists from life in the hospital and sanitariums themselves. This is advisable, providing the artist can endure the nerve strain occasioned by these harrowing scenes.

Nervousness is manifested by especial and repeated movements of the hands, feet, eyes, and other parts of the body. Some nervous people bite the nails, or open and close the hand without apparent reason. Others have a certain dancing swing to their walk; again others move the neck continuously. There are those who, when they talk with you, must touch your clothes or pull at your buttons, as if in desire to impress you more and so convince you; and again those who are continuously adjusting the hair, whiskers or beard, or worse, those who can't keep from touching the nose; those who scratch the body or head unceasingly; and the ones who yawn distressingly. The observation of all these types

will be of great assistance to the artist when he is preparing scenes depicting impatience.

**Trembling** may be another form of nervousness, or occasionally a manifestation of cold (first act of "Bohême"), or it may be the result of old age. In the latter case, the gesture is developed with the increased trembling of the entire body, or of the certain parts in agitation. And so the hand of a very old man when he picks up a glass to drink will tremble slightly at the moment of taking up the glass but will tremble more and more as his hand nears his mouth so that, when he should touch the glass to his lips, the liquid is thrown out. In very old age the head, in approval, trembles vertically; in denial, laterally.

Again, it is interesting to make use of the well-known fact that *low* characters tremble when in danger of their lives.

**Drunkenness.**—From a slight degree of intoxication to total drunkenness, there is a graduated scale of increase, thereby calling for a varied expression of these different stages. The "tipsy" man is characterized by a slight lack of balance in walking, good humor and a certain half-senseless eloquence. The drunken man staggers along; his feet are either stiff or weak; his eyes, sleep-laden, so that it is with effort that he keeps

them open just enough to see where he is going (Cassio in "Othello," Act I.)

Some drunken men, however, are conscious of their condition and try to hide it. Their efforts to keep and walk straight, their forced raising of the head, offer unlimited observation and study to the actor. And it must not be forgotten that the ordinary character, temperament and habits reveal themselves unconsciously in the drunken state, so that a well-educated man, even under the influence of liquor, will act differently from a vulgar, uneducated man.

As the degree of drunkenness increases, the feet waver, the hands fall, the eyes close, for the drunken man has no more strength to keep them open. The whole body relaxes and the hair and clothes fall into complete disorder.

Death.—The manner of portraying death depends upon the cause of the death. Death following tuberculosis can come gradually, like the pale flickering of a lamp in which the oil is slowly burning out (Mimi in "Bohême"). This form will be characterized by a weakening of gestures, mimicry and voice in keeping with the decreasing of the vital forces. But in a death like that of Violetta in "Traviata," the sick person seems at first to regain all his strength, then lose it, then regain it, several times, perhaps, before the end

which, when it comes, comes suddenly and consumes the body quickly, as if in a fiery furnace. In other cases, death may come after a more or less long illness. The agony of suffering is then long and drawn out so that it leaves special marks upon the face and body. It goes without saying, of course, that, besides the mimicry, the make-up in these cases must be adapted to the situation at hand. The actor should be pale, even ghastly, the eyes and cheeks sunken. The look must express the feelings that animate the dying person.

Again, death may be inflicted by the knife, as that of Ernani, or it may be the result of a duel with swords, as that of Valentine in "Faust." In cases like this, a short agony follows the fatal wounding and the actor, falling to the floor, has often to sing as he lies there awaiting the end. The act of falling is very difficult for it must not appear painful, but natural, "in tone" with the scene, and æsthetic. Before the fall occurs, if time permits, it is well to make a few balanceless steps to give the impression of trying to find some kind of support for the body. When actually falling, after the wound has been received, I should advise rising slightly on the tips of the fingers and then falling down again, face towards the audience. The feet must bend, nearly crossing, and the body must be let "roll" down, as it

were, while one is on bended knee. In doing this it is helpful to use the hands for support when nearing the floor.

Another form of death in the final scenes of operas is death by poison like Fedora or Leonora.

In intelligent preparation of the part where this form of dying occurs, the effects of poison on the body should be carefully studied from scientific works, as the subject is vast and does not admit of adequate treatment in a study of this sort.

Death from paralysis (a shock) is instantaneous and its portraiture on the stage consists of showing a hardening of the muscles by shocks.

**Life in Prison, Moral Death,** can easily be compared to agony of life. It taxes the subtlest art of the actor. Here he may have to depict the despairing apathy of the life-prisoner in his cell, or the prolonged sufferings of an agony-branded soul. He must show by a convincing art as well as by skillful artifice, such as emaciated body, dull, sunken eyes and projecting cheek bones, that such feverish psychology can and does consume the body as if by slow fire.

# PART III

# MAKE-UP

# CHAPTER IX

## EVOLUTION OF "MAKE-UP"

The origin or inception of the art of "make-up" cannot be recounted with infallible precision, due no doubt to the fact that very little thought was given to this particular practice. The ever-prevailing desire for adornment and beautifying as well as an inclination to be unreal seems to be instinctive in human beings from every clime. The use of paints or stains are traceable as far back as about 4500 years ago. The Egyptians at that time practiced the use of green and white paints, concocted in different ways, but most always employing herbs, leaves and bark scraped from tropical trees. They used this paint to change the expression of their faces and eyes. History relates that the Heteras of Greece used make-up. Indians and the yellow races are known to have painted their faces and bodies when on the warpath in order to instill fear in the enemy. Some people in Eastern Europe and Asia painted their teeth, nails and eyebrows. Back to the twelfth century, at the extravagant Royal Court of Italy and in France,

the frivolous and pleasure-loving people of the court used large quantities of make-up preparations.

While it is not possible to state definitely the time and place of the inauguration of make-up on the stage, an almost reliable account is handed down to us through the tireless pen of historians to the effect that at Greece during holiday festivities in honor of their gods, such as Bacchus, Olympus, Zeus, etc., the participants in the celebrations painted their faces. Unlike our present one-day holiday, the festal days of the Greeks lasted usually for eight or more days, during which young and old from every walk of life enjoyed witnessing the sacrifices, prize-fights and dramatic performances—the latter were called mysteries. Phesphis is reported to have given a certain style (form) to those mysteries and is supposed to have been the first to introduce the transformation of the face on the stage.

There was no knowledge of make-up displayed at the antique Theater, because the actors in comedies or tragedies are known to have used masks to give the desired facial expressions and to impersonate the characters of their rôle. To convey an idea of how crude their masquerade really was, it will suffice to relate that the color of the

hair was painted on the mask and, when wigs were used, they were attached to the mask and ofttimes a sort of two-in-one mask was used, namely, a crying face in front and a laughing face in the back. The actor wearing this peculiar and unique double mask would turn to face the audience showing the sad or jovial side in accordance with his cue. Approximately one thousand years after the era of Christ the mask was not in use on the stage; thus we find the actors without disguise.

However, "necessity is the mother of invention," and the versatility of the human brain soon conceived ways and means by which actors could bring about desired facial changes to suit the portrayal of characters until the fundamentals were established to that which is to-day called the "art of make-up."

Up to about 1850, there were only three dry colors used, that is, white (chalk), black (burned cork), and vegetable red. This was followed by homemade grease paints, produced from fats and colors. Make-up sticks, now being used, were invented about 1870 and it was that advent which revolutionized the art of make-up. Thus were the dangerous dry colors replaced, and continuous, beneficial progress followed. Little do the people of the twentieth century know that the

perfection of the good actor's make-up is an accomplishment attained by a due process of evolution that is as near to perfection as present-day range of imaginations will permit.

## WHAT IS "MAKE-UP?"

The facial lines disclose to the eyes of the keen observer the character inherent in us. This fact in itself explains best what "make-up" really is—its intention and purpose. The profession of the people behind the footlights is invariably to be what they are not in private life. In other words, stagefolk, whether playing on vaudeville, legitimate or operatic stage, come nearer to the resurrection theory than anything the widest imagination can dream. They impersonate characters that may have existed only in the versatile brain of a fiction writer or that were perhaps brought to the limelight by a few drops from the goosequill of an ancient historian arousing the sensation-eager public to the heroic deeds of a Chesterfieldian knight. At any rate, the successful performer is called upon to interpret the facial and temperamental characteristics of subjects whom nature, from a physical and emotional point of view, has endowed differently from his own person.

## EVOLUTION OF "MAKE-UP"

Make-up is symbolical of outward expressions of character; therefore, it is necessary to give a precise portrayal of the intended impersonation by changing the facial lines or nature-bestowed mask before a thought to the required mimicry can be given.

The art of "make-up" is a decorative art of the very highest degree which if studied on a scientific basis enables the adept to transform face and body for the creation of a type as intended by its creator and that is entirely acceptable to the audience either at a close or distant point of observation. The ability to convey the impression of reality to the audience should be the aim of every performer.

## INDIVIDUALITY SUBMERGED IN A CLEVER "MAKE-UP"

A painter who, as if by magic, gives a reproduction with his brush of most anything the eye perceives, must first know the laws of proportion, the art of designing, and must cultivate observation and application long before he learns the blending of colors into shades that rival nature itself. For stagefolk to be real and transmit the impression of reality to the audience, they must learn to study the different types one en-

counters in every-day life. Observe the facial characteristics, the varying emotional types, remember the changes of the face they would mimic. Analyze the human soul, its innermost feelings and how these feelings change visibly face and body. Every one possesses the gift of observation; develop it and progress will be apparent in the fidelity to nature of your "make-up." Your memory is a storehouse where you may domicile, mentally, many different characters who cross your path in your private life, and when you are called upon to portray a certain character, search your mental storehouse and bring forth the person you saw in real life who would answer the very description of the part you are about to perform behind the footlights. It is not your lines correctly spoken that contribute to the first impression on the audience, it is your individuality effaced or submerged in a clever make-up that will satisfy the imagination of the spectators to the extent of seeing before them only the character which you are impersonating. Avoid the mistake of making a geographical landscape of your face; but remain true to nature, using only such "make-up" as will offer a perfect live painting or personal reproduction of the specific character portrayed to your audience.

## APPLICATION AND REMOVAL OF "MAKE-UP"

Application.—Preliminary to applying "make-up," self-protection comes into consideration. Never fail first to cover the face or any other part that is to be made up with a nonpoisonous grease substance, such as:

Vaseline
Lanoline
Cold Cream
Cocoanut butter
Glycerine, etc.

By following this simple precaution you have safeguarded your skin by covering the perspiring pores with a, so to speak, preservative. This fundamental grease must be applied in moderate quantity, as it may otherwise prove impossible to keep the make-up colors intact while on the stage. An exaggerated use of the grease will make the ground or flesh color too wet and consequently exclude adhesiveness. Premature aging, especially in facial lines of stagefolk, is, in most instances, on account of faulty treatment of the make-up material in its application.

The nose is always the starting point. Beginning at this facial organ, in a circular movement all make-up should be applied. This being the well-known facial massage gesture, its constant use in the application of make-up will surely

promote the appearance of facial lines and will eliminate the unnecessary exciting of the face muscles and the skin, always leaving the way open for the destruction of the bloom of youth.

The use of the right kind of soap, though it may seem a small matter, is one of extreme importance. Highly scented or perfumed soaps are usually manufactured from animal fats. The use of such soaps should be avoided. Glycerine, boric, thymole, lanoline or vaseline soaps are the most desirable. However, it is advisable to select just one kind and use that continuously in everyday as well as professional life.

This alone for the ladies:

Avoid dry, artificial preparations when off the stage. The ingredients composing such are invariably injurious and will only irritate the skin.

Make-up colors and all paraphernalia should be kept immaculately clean to prevent dust or dirt from marring the make-up. Clean top of tube or jar with a clean piece of soft paper before, as well as after, using. "An ounce of prevention is worth a pound of cure."

The foregoing paragraphs have explained some very vital points in the correct application of make-up. Particular attention has been directed to the possible detrimental effects the non-

observance of fundamental rules may have upon the skin. No less care must be taken with the removal of make-up in order to insure a beautiful and healthy skin.

Removal:

1. Use the same grease, but this time in liberal abundance.
2. Apply this very gently, avoid even the least pressure on the skin and wipe off with cotton, silk paper or any other inexpensive fabric which may be indiscriminately discarded. Make-up ruins towels.
3. Repeat the first operation, but in smaller quantity, several times if necessary, until the make-up is completely off your face. Each time use a clean "wiper."
4. Hot water is the next cleaning agent, *never* cold water. Use the soap to which you have become accustomed and preferably a soft sponge or camel's hair brush should be used.
5. After the washing, a little *eau de cologne* (no perfume) or alcohol should be diluted with water (hot) and applied.
6. Finish off by dusting liberally with a soft talcum, unscented, either boric or pure rice powder.

# THE SINGER AND HIS ART

## FUNDAMENTAL RULES

Nature in her infinite wisdom has, we are told, created all men alike with the exception of the facial lines, formation of head, etc. Hence, fundamental rules in the art of make-up are one of the elementary factors with which the artist has to cope. The architect commissioned to erect an edifice is obliged to observe minutely the fundamentals of building laws when laying his foundation upon which the structure is to stand. Regardless of the many obstructions he may encounter, such as rocks, sand and other obstacles, he must lay his foundation upon a perfectly leveled, well prepared and cultivated ground, ofttimes artificially built in order to make way for the plans of the structure itself. As the architect cultivates the natural ground, so must the successful artist cultivate and lay the foundation upon his own lines bestowed by nature before applying the make-up for the character he is to portray on the stage. Inasmuch as the facial lines are vastly different, it is utterly impossible to work out one specific rule to apply simultaneously to every one. But if the fundamental rules, based upon personal experience and also upon collected data from some of the greatest celebrities of the

stage, are followed, desirable results will be achieved.

1. Apply the ground or flesh color before you attempt details of your make-up. Refrain from manipulating the eyes until you have completed the ground color.
2. Every subsequent line or application should be well thought out with a relentless eye to the character about to be portrayed. Each line must have a meaning, describing some desired characteristic.
3. Know the individuality of your own face. Do not copy from your colleagues; study from life and make the character as realistic as possible, bearing in mind your own ground upon which to build.
4. In the event of an artificial nose being needed in your make-up, be sure to shape the nose before you begin your groundwork.
5. Whenever occasion arises for the use of spirit gum, no grease paint or other oily substance should remain on the skin.
6. In the portrayal of a lively character, less coloring should be used. In fact, always avoid too many colors, as they have a tendency to disharmonize your mimicry.

7. Wrinkles and hollows are made more effective when kept in one color (dark red or brown); darkening or lightening this color in accordance with lighting effects used during the performance (see following paragraphs).
8. Pronounced white colors when confronting strong lights are too abrupt and should be avoided. Bear in mind that high lights and all light lines or points are brightening with a decided tendency of bringing you in closer proximity to the audience, whereas dark lines are narrowing and denote distance.
9. Keep from using black color alone except for "beauty spots" or when to effect a dental illusion, such as a missing tooth.
10. In order to make a beard or mustache appear natural, the hair (artificial) should be smoothed and pressed gently, yet firmly, against the skin with a towel or cloth until the spirit gum is almost dry. An important touch when applying a false beard is the "joining touch," that is, for example, when you apply a full beard to the chin and you have naturally a divided or dimpled chin, be sure to affix the beard, following natural lines; thus the reality of your make-up is materially enhanced.

11. Particular care must be taken that all materials, paints, cosmetics, colors, etc., are absolutely fresh and of superior quality.
12. The avoidance of a wig, whenever possible, is suggested, as your own hair can be made to harmonize with your make-up after a little practice.

## IN THE DRESSING ROOM

Your entire make-up utensils should be in front of your looking glass, and always within reach. Dress the lower part of your body in the costume you are going to wear before you begin the make-up. This will leave only the upper part of yourself to be dressed after your face is made up. A coat or duster similar to that worn by a painter is suggested; also the spreading of a clean towel or cloth across the knees to avoid soiling by the occasional dropping of grease paint or powder.

Smoothness of the skin is very desirable when tights are worn or stockings are visible, therefore, to avoid wrinkles, only specially made underwear should be worn. Sometimes extra made woolen or worsted undertights may be used.

Male performers should avoid paste immedi-

ately after shaving. It smarts the skin and may have lasting detrimental consequences.

Be cautious and take into consideration the age, character and social position of the part you play. Stage lights and the dimensions of the hall must be borne in mind. Make-up and costume must harmonize with environment.

## OPTICAL INFLUENCE AND DELUSION THROUGH LIGHTING EFFECTS

In advance of your plans for make-up, find out every particular of the lighting arrangements to be used on the stage where you are to appear, as the colors of your make-up must be in absolute harmony with the light effects or your best efforts will be in vain. Before one can fully master the influence of light on make-up, a little experience is desirable. This experience can be obtained by experiments in your dressing room by using various colored papers to cover the lights surrounding your mirrors. The colors of this paper should be the same or nearly the same as the colors of lights to be used upon the stage. This practice affords the easiest and most practical control for the achievement of a make-up, correct in every detail, conforming to the lighting effects intended by the stage manager.

# EVOLUTION OF "MAKE-UP"

Gazing at the stage from the audience, the stage in full lights appears nearer to the audience, and if dark, the stage seems farther away. From these facts, we conclude that the stronger the lights, the softer must be all the make-up, that is, the more precise must be all the lines of the entire mask. On the other hand, if the stage is kept dark or in dim light, the colors, shades and lines of your make-up must be accentuated very strongly in order to be effective. A general rule may be adopted, and that is to use the same colors as the lights, only make them heavier and more pronounced; but good judgment of proportions must be used when following this rule, because, at times, insufficiency of one color may have to be covered with a superfluency of another.

Some examples of the effects of colors:

Red Lights:

The red markings in your make-up would actually be devoured and the dark lines would be augmented, whereas in white lights, this make-up with "red" would be emblematical of the character to be portrayed—in the red light effect, it should be pale and corpselike. The same applies to red hair.

**Blue Lights:**

The make-up looks paler—all red lines and spots appear violet and accentuated. In blue light, red color changes radically, hence special care must be taken to avoid red color. Blue and gray blue lose much in their shades when they are shown in blue light; therefore, they should be applied stronger and darker than when shown in white light.

**Green Lights:**

Although rarely used on a big stage, almost every make-up in green lights looks death pale, disagreeable and unsympathetic. This light effect is only used in death scenes or when Satan is impersonated as, for instance, in Mephistopheles. In such instances, it is advisable to use a make-up as simple as possible.

**Yellow Lights:**

Almost as disadvantageous as green, bright red colors should be used as yellow colors lose their effects. Strong flesh color will give good results.

## THE MAKE-UP BOX

The make-up box should contain:

*Grcase paint, flesh colors.*—They are the fundamental colors of the skin and depend upon the race, age, temperament, and condition of health of a person, etc. These being used for ground work, must be applied before any detail work is started. They come in several shades.

*Grease paint, special colors.*—These are used to give the face the special characteristics desired. The make-up box should contain the following:

White, which will serve for high lighting of wrinkles, nose and chin, chin bones, etc.
Black, used to underline the eyes.
Red, carmine, used in the corners of the eye; also to obtain other special effects.
Dark red or brown, used in the wrinkles.
Blue, used for sinking the eyes, imitating an unshaved beard, etc.

*Red for the lips.*—There are a number of kinds of "red" on the market for the lips. It also comes in different shades. But the best quality obtainable should be used.

*Dry carmine* (red).—This is used by the women more than the men in dry make-up, espe-

cially for concerts. Very often it is applied on finished make-up for special effects.

*Mascaro.*—This is a special preparation to change the color of the hair, beard, etc. It is easy to wash off, and is guaranteed harmless.

*Nose putty* (Nasen kit).—This can be bought already made and serves to change the contours of the nose and cheeks.

*Crêpe Hair.*—This is a German invention and serves in the making of beards, mustaches and eyebrows. It comes in all the shades necessary to make-up.

*Mustache paste.*—This is used to hide the mustache, if you have one.

*Spirit Gum.*—This is a preparation used to apply the beards. It seems that adhesia is more in favor in the United States, as it has superior sticking qualities. Adhesia can be purchased in tubes.

*Scissors.*—It is very important that the make-up box should contain two or three pairs of scissors: two pairs of ordinary scissors and one pair of manicure scissors. They are very necessary in adjusting artificial beards and whiskers.

*Powder.*—Powder comes in different shades, and must be in harmony with general fundamental color. The make-up is never complete unless it has had a generous application of

powder. The make-up box should have three or four fundamental shades of powder. The necessary colors can be obtained by the proper mixing of them.

*Powder Puffs.*—Every box of powder should have its own puff. Be cautious not to ruin the puffs with grease paints (colors).

*Soft Brush.*—This brush should be similar to the ones used on babies. It is used to remove superficial powder from the face.

*Liquid Powder.*—This is used to whiten the hands, neck, etc.

*Rabbit Foot.*—A very primitive instrument, but serves best in applying rouge and powder.

*Soft Paper.*—Waste linen, cotton, etc., to be used for removing make-up.

*Pure Alcohol.*

*Cologne Water.*

*Soap.*—Always of the same kind; use only the best quality.

*Towels.*

*Humps,* for making wrinkles with, etc.

*Pins.*—Safety pins in different sizes.

*The Mirror.*—Do not depend upon the mirror the theater offers you. Have your own with three sides. A magnifying mirror is also very helpful in drawing details.

# CHAPTER X

## THE HAIR

One's own hair serves much better than a wig. This applies especially to the ladies, who should study all the possible ways of hairdressing from the most antique to the present times. Visiting art galleries and making mental sketches from the pictures of masters will be a great help in solving the hairdressing problem.

The color of the hair can be changed with the aid of mascharo applied with a comb and brush. White powder is very often used in making gray hair, but this is less advisable than the use of mascharo, which also should be used for the whiskers and beards of men. To render the hair brilliant and shiny, vaseline is preferable to all sorts of brilliantines, as a great many of them are harmful.

**Hygiene of the Hair.**—When wearing a wig, it is necessary to remove it during the intermissions, thereby giving the necessary ventilation to the hair.

Washing the head frequently is very hygienic, but not always practicable or possible, especially

for the lady singer. However, singers should never go out into the open air immediately after having washed the hair, thus avoiding possible colds and catarrhs.

Combs and brushes that are used for wigs should not be used for the natural hair.

When curly hair is desired, avoid as much as possible the use of hot irons. It is preferable to curl the hair the night before by the use of the well-known "papillons."

Extreme cleanliness must be maintained at all times in the apparatus used for the care of the hair.

**The Wig.**—When ordering a wig care must be taken in selecting one exactly adapted to the character. Naturally, the actor must visualize the type he is going to represent, and therefore must be guided by his imagination, and, if possible, he should sketch his idea to the wigmaker, always bearing in mind (imagining) the changes the wig will produce in his face.

A rich, bushy wig will enlarge the appearance of the face.

A small, close-cut wig will give the appearance of thinness to the face.

A high-dressed wig will increase the height; a closely-brushed-to-the-head wig, will make you look smaller.

A blonde wig makes the wearer appear younger, and a brunette wig makes one look older.

Some time ago, a celebrated German house was conducting a mail-order business in wigs. But measuring one's self and describing the characteristics in an amateurish way does not give satisfactory results. Therefore, when ordering a wig, it is advisable not to waste time and money in experiments, but to go to the best possible theatrical wigmaker, because measurements must be taken with minute preciseness and the color of the hair must be personally selected.

Ladies should plan on using one wig for several parts, adjusting the hair and redressing it. In so doing, time and space in their trunks can be saved.

From a hygienic point of view, the wig should not be heavy.

Wigs should be dressed by theatrical wigmakers who are specialists in this line.

The wig must be well pulled down in the back so as to cover all the hair. When a little of your hair appears from underneath the wig, cover it with mascharo or grease paint.

It is not advisable to use hired wigs. You never know who may have used them before you. Certainly you would not wear some one else's

underwear, so why should you wear a wig that has been worn by others?

Half wigs and toupees are made for bald people. Their color should match one's own hair. However, they are used very little on the stage.

How to Put on and Remove a Wig.—The back of the wig is the part that regulates its putting on. Hold it in both hands (by the back), apply the front at the place where it eventually comes in contact with the skin, and pull it down gently, always from the back.

## BEARDS AND MUSTACHES

There is not the least doubt that experience is the best teacher when it comes to making beards and mustaches. Therefore, it is advisable to make many practical studies of the subject.

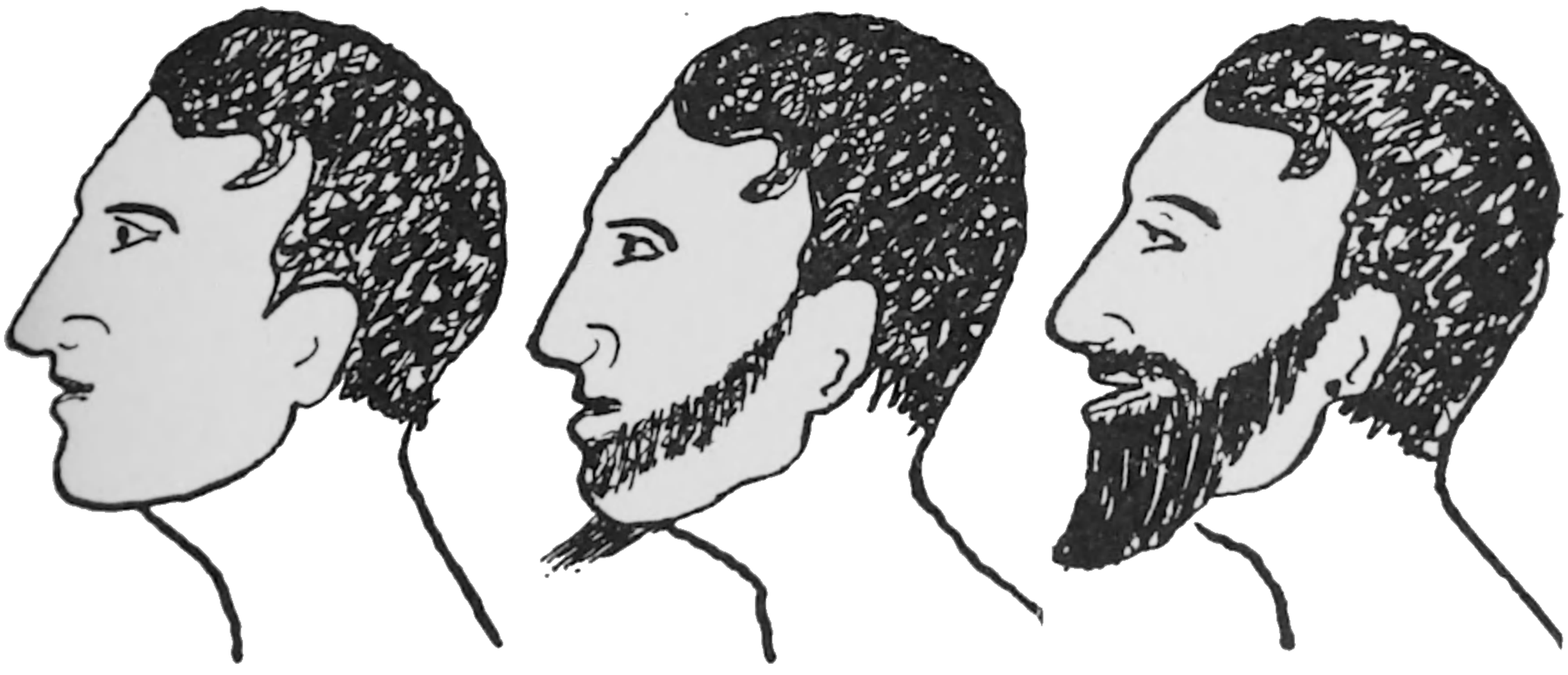


FIG. 49.—How to apply the beard and mustache.

The above figure indicates clearly the progressive way of applying a beard or mustache. The first piece of crêpe hair must be applied under the chin and must be strongly pressed with a towel. Then, piece by piece, cover the entire face, using the scissors to give the necessary form (scissors should not be used in preparing the crêpe hair). The edges of the beard must be smuttered out (shade the edges), so as to cover the spot where the beard was applied.

Whiskers, which are always of a color slightly lighter than the beard, are applied last. They should not be cut in the middle but tied with a piece of string, or, preferably, with the same crêpe hair. Whiskers should be shaped with the aid of the fingers, then with scissors when necessary. To hold the hair together and obtain the necessary shape, hot irons can sometimes be used successfully. Also any kind of *fixatoire* or whiskers' pomade is of service. Frequently actors design whiskers on the face. It is my opinion that this is synonymous to laziness. Ready-made mustaches from theatrical wig-makers are highly recommended.

Beards can also be bought ready made. They are made on a form of gauze foundation and should fit the face perfectly. This kind of a



Fig. 50.—Different forms of beards and mustaches.

beard is inconvenient for the singer as it hampers the freedom of movement of the lower jaw, which is so important in singing, to a great extent. However, if the beard is not too large and is applied on the chin only, this inconvenience is considerably reduced.

Beards and mustaches on wire are not advisable for the serious actor or singer. For quick changes, as in "Faust," they are necessary. Wire frames and elastics should by no means be allowed to hamper the motions of the face.

When it is necessary to cover one's own whiskers or small beard, it is advisable to soap the hair flat and cover it with ground or flesh color grease.

**How to Handle Crêpe Hair.**—Comb out the necessary quantity from the whole piece. Avoid the use of scissors as much as possible, as they are bound to complicate the naturalness. Work it into the desired shape, and then apply as heretofore indicated. Practice is absolutely necessary.

## THE FOREHEAD

The forehead is a very expressive part of the body, and, in order not to make a mistake, it is well to study all the wrinkles and forms that the skin may take and to apply the colors in accord-

ance with nature, which is tracing direction and form.

In changing the form of the forehead, specially made, padded wigs are sometimes used, but as their front covers all the expressive parts of the forehead they are not always advisable.

The joining line where the wig meets the skin must be well shaded out by groundwork. And only after the forehead is completely covered with ground color, should you begin to make the wrinkles. Any exaggerations will result in a poor effect. Forms and directions of wrinkles vary according to the formation of the brow and the passions or expressions producing them.

Lavater thinks that:

A low, small, retreating forehead indicates a low intellect.

A projecting forehead, dominating the whole face, indicates dull intellect.

A perpendicular forehead, well rounded at the temples, with straight and well defined eyebrows, indicates power of understanding and concentration.

An arched forehead, full at the temples, is a sign of sweetness.

A forehead with sharp projecting eyebrows indicates acute intellect.

beard is inconvenient for the singer as it hampers the freedom of movement of the lower jaw, which is so important in singing, to a great extent. However, if the beard is not too large and is applied on the chin only, this inconvenience is considerably reduced.

Beards and mustaches on wire are not advisable for the serious actor or singer. For quick changes, as in "Faust," they are necessary. Wire frames and elastics should by no means be allowed to hamper the motions of the face.

When it is necessary to cover one's own whiskers or small beard, it is advisable to soap the hair flat and cover it with ground or flesh color grease.

**How to Handle Crêpe Hair.**—Comb out the necessary quantity from the whole piece. Avoid the use of scissors as much as possible, as they are bound to complicate the naturalness. Work it into the desired shape, and then apply as heretofore indicated. Practice is absolutely necessary.

## THE FOREHEAD

The forehead is a very expressive part of the body, and, in order not to make a mistake, it is well to study all the wrinkles and forms that the skin may take and to apply the colors in accord-

ance with nature, which is tracing direction and form.

In changing the form of the forehead, specially made, padded wigs are sometimes used, but as their front covers all the expressive parts of the forehead they are not always advisable.

The joining line where the wig meets the skin must be well shaded out by groundwork. And only after the forehead is completely covered with ground color, should you begin to make the wrinkles. Any exaggerations will result in a poor effect. Forms and directions of wrinkles vary according to the formation of the brow and the passions or expressions producing them.

Lavater thinks that:

A low, small, retreating forehead indicates a low intellect.

A projecting forehead, dominating the whole face, indicates dull intellect.

A perpendicular forehead, well rounded at the temples, with straight and well defined eyebrows, indicates power of understanding and concentration.

An arched forehead, full at the temples, is a sign of sweetness.

A forehead with sharp projecting eyebrows indicates acute intellect.

A wrinkled forehead, high or narrow, shows weakness of will power.

A forehead with angular and knotty protuberances shows vigor of mind, oppressive activity and perseverance.

A forehead having perpendicular wrinkles between the eyes indicates thought, concentration.

A forehead having horizontal wrinkles indicates weakness, anger and laziness.

## THE EYES, EYELASHES, EYEBROWS

**Eyes.**—The principal characteristics of the eye are form, size, brilliancy and color.

Regarding form, they may be round, almond-shaped (oriental), horizontal or protruding.

Regarding size, they may be small or large.

Regarding color, they may be gray, green, blue or dark.

Gray, green and blue are classed as belonging to blonde types, dark eyes to brunette types. But there are always exceptions.

In the make-up, the form of the eye, as well as the size, can be changed very easily. But the color cannot. The brilliancy of the eyes can be changed only through mimicry. Artificial preparations like atrophine are harmful and not very effective.

Kowalewski and a score of others think that:

# THE HAIR

Large, deep eyes denote intellect and melancholy; small eyes indicate vivacity; almond-shaped eyes indicate tenderness; round eyes are a sign of stupidity and vice.

Lively and clear eyes are made by tracing a white line on the lower eyelid. In tired and deep eyes, the ground color of the eyelids should be gray blue or dark blue.

Sleepy eyes (giving the impression of raising with difficulty) are obtained by darkening the corners of the eyes and tracing a white line in the middle of the upper eyelid.

Sick eyes can be obtained by tracing a red line on the lower eyelid. A perpendicular white line on the eyelids renders the eye stupid (as in idiots). The eyes of a drunkard should give the impression of being red and swollen, therefore, plenty of red should be used.

The effect of blindness of one eye is obtained by making up one eye and neglecting the other.

To render an eye immovable, paste a piece of gauze on it; cover it with ground color and make a circle in the center.

Blindness of both eyes is obtained similarly by pasting pieces of gauze over them.

Tears are made with vaseline, but, preferably, collodium. They are applied on a completely finished make-up.

In fantastic parts, like witches or devils, a piece of silver or gold paper is pasted on the eyebrows. However, this is very seldom used.

In some comic parts, electric lamps are used to imitate the eyes. The battery is located somewhere in the pocket of the costume. But I do not know of a character on the operatic stage that calls for this.

**Eyelashes.**—The form and work of the eyelids is a very great factor in the expressions of the eye. Consequently, the eyelashes must be well cared for. Black grease paint, melted a little over the gas or a lighted match, should be applied to the eyelashes with a soft, pointed brush or lining stick. The amount is regulated by the richness of one's own eyelashes. He who possesses rich eyelashes will need less paint, and *vice versa*.

I have observed, especially among the ladies (singers and actresses), the use of a hairpin warmed on a match, with which they melt the grease paint and then apply it. This is not very practical and is very dangerous. There is nothing easier than to hurt the eye in a moment of nervousness, which is an unavoidable companion in a dressing room.

**Eyebrows.**—Usually people who have rich hair and beards have rich eyebrows. When

necessity requires it, the eyebrows are made out of crêpe hair and are applied like whiskers or a beard. Artificial eyebrows can also be purchased, but we must realize that this kind of eyebrow causes much inconvenience, as it compromises the freedom of expression of the forehead. When modeling them, use the same process, with the aid of a comb, as when modeling whiskers. Grease paints are much more advisable, popular and practicable, and can be used in colors to correspond more closely with the color of the hair.

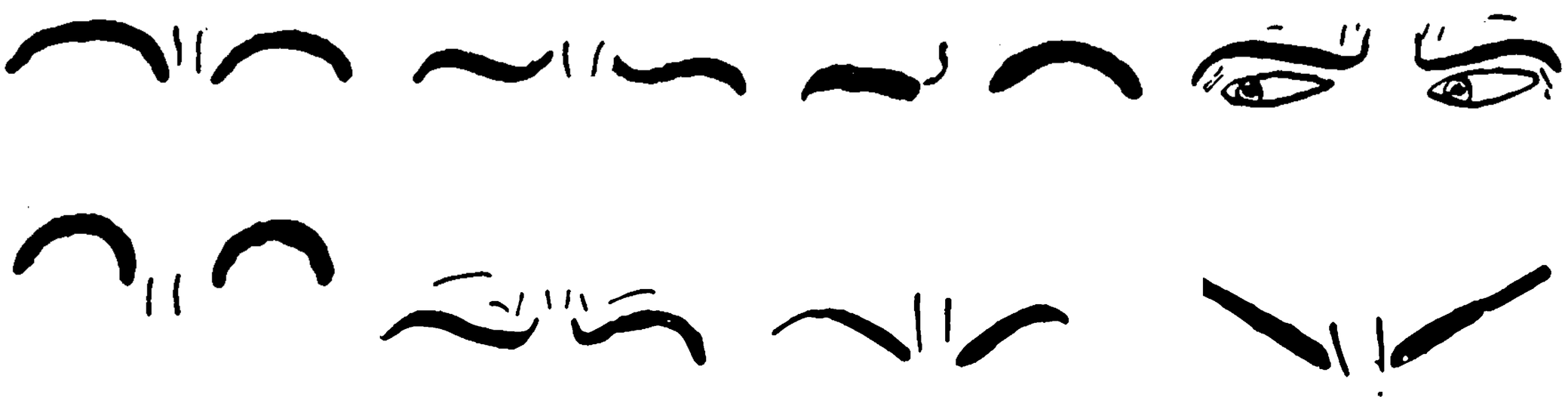


FIG. 51.—Different forms of eyebrows.

The curve and the right angle should be carefully observed. The artist can be greatly helped by studying these in the art galleries. The eyebrows are applied directly with the grease paint stick, without the aid of pencils.

When a shaggy appearance is desired, brush the brows in the opposite direction, applying the grease paint.

Rich and united eyebrows give the face an expression of energy, courage and power.

When exaggerated, they may indicate choleric, furious characters.

When one eyebrow is lower than the other it is an indication of astuteness.

Slightly rounded eyebrows give an expression of sweetness and tenderness to the face.

Very high and round eyebrows give an expression of stupidity to the face and are used only in comic parts.

Eyebrows unnaturally raised at the outer ends are characteristic of suspicious, intrigante, and, sometimes, clever people.

A face without eyebrows is given an expression of the greatest stupidity and idiocy.

Clowns shave their eyebrows, then apply a perpendicular line between the eyes.

To obtain a savage expression, black paint should be applied the wrong way.

Old age is characterized by drooping eyebrows.

Oriental brows are similar to an almond-shaped eye (Mongolian).

Mephistophelean eyes are turned upward at the outer corners.

When the effect of eyebrows meeting is desired, it is obtained by pasting a piece of crêpe hair between them, thereby giving a stern expression to the face.

## THE HAIR

Eyebrows that are raised at the starting point (the nose), and then droop at the end, denote a sense of beauty and an artistic temperament.

Eyebrows that are strongly marked at the beginning and that end abruptly indicate an impatient nature.

Strong, angular eyebrows, close to the eyes, indicate productiveness and activity.

Eyebrows that are lighter than the hair indicate weakness and indecision; but eyebrows that are darker than the hair indicate an ardent and passionate character. Eyebrows of the same color as the hair indicate firmness and resolution.

## THE CHEEKS

The cheeks can be diminished or enlarged.

To enlarge the cheeks and make the face appear fuller, some people use nose putty. Personally, I do not advise it. The cheek is expressive and a very movable part of the face. Under these circumstances, nose putty will not adhere sufficiently.

Ready-made cheeks are obtainable from theatrical wigmakers, and can be applied with adhesia. They are much more practical than the ones improvised from nose putty.

A white spot in the center of the cheek, with

a delicate application of brown or dark colors at the edges, will produce an enlarged effect.

Some actors, not singers, hold pieces of cork or cotton in their mouth, thereby enlarging the cheek.

Rouge is mostly always applied on the cheeks. Avoid overdoing.

Sadness, melancholy and trouble make the cheeks hollow. On the contrary, good spirits, satisfaction and joy preserve their harmony.

## THE NOSE

The nose is a very prominent part of the face. As it is a delineator either of beauty or ugliness, it must be well attended to when making-up. The physiognomists claim that the form of a nose is in strict rapport with the character of a person. In it lies one of the chief characteristics of the countenance.

A perfect nose is equal in length to the forehead.

Baughan so describes the nose in relation to character:

A nose that is arched from its starting point between the eyes shows capability of command, energy.

A very prominent nose like that of the

beak of a parrot, with a narrow brow and a retreating chin, indicates stupidity; obstinacy.

A straight nose indicates painstaking; creativeness.

An arched nose with a broad back (Roman) indicates force of character.




FIG. 52.—Different forms of nose.

1—Normal. 2—Eagle. 3—Raised up (witches—tartars). 4—Prolonged, thin at the end (comic parts, monks, etc.; old butlers smelling of tobacco). 5—Hunch-backed nose (energetic man—Jews). 6—Nose of the yellow race. 7 and 8—Noses of negroes.

A nose bending downward is a sign of sadness or melancholic temperament.

A snub nose (short in proportion to the brow and with a round fleshy tip) indicates a coarse, common nature.

A turned-up nose shows vivacity, jealousy, impudence and petulance.

Slightly and delicately turned-up nose shows willfulness and coquetry.

Dilated nostrils indicate passion in love.

Semi-dilated nostrils show melancholy, timidity and pessimistic character.

Round nostrils are a sign of animal instincts and low individuality.

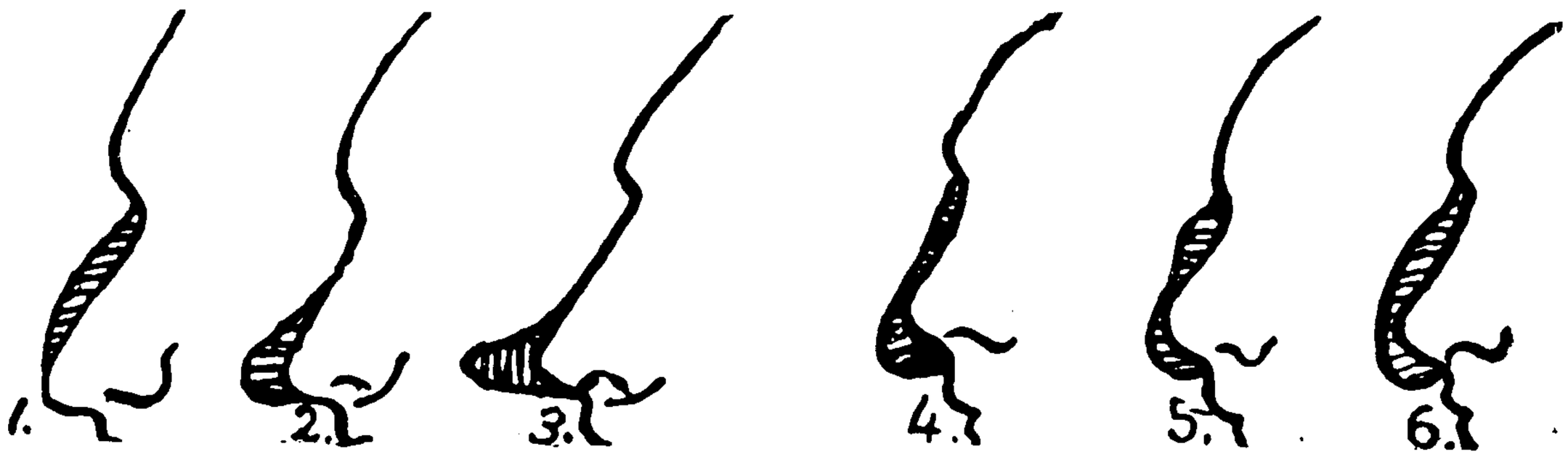



FIG. 53.—Molding of the nose.

To change the contour of the nose, it is necessary to resort to the use of nose putty (nasenkit). Nose putty, like clay, can be molded into all the desired shapes, and must be applied on a perfectly dry, grease-free skin. Nose putty has adhesive qualities, but a little coating with adhesia will strengthen the application. Sometimes a nose made out of nose putty can be used several times, providing care is taken when removing it. However, this would be a very small

economy. An artificial nose must be thoroughly covered with ground color.

Theatrical wigmakers have different kinds of ready-made artificial noses. They may be good, but are not generally favored by the artists.

A white line drawn on the bridge of the nose will make it look more prominent.

A dark brown line will give just the contrary effect.

Studies from life and in galleries are advisable.

## THE EAR

The ear is of a rosy color in normal, healthy persons. It is an immovable part of the physiognomy and its form can be changed only by applying artificial ears. They are so seldom used on the singing stage that it is not considered necessary to devote any space to them. Nevertheless, the make-up of the ear should be kept in harmony with the rest of the make-up. The use of high and low lights is all that is necessary. Gypsies, ladies, and, sometimes, seamen, as well as savages, use earrings.

## THE MOUTH

The mouth is considered one of the chief indicators of character and expression; consequently it is very important in the make-up.

According to Lavater, the mouth with the upper lip unproportionately advanced is an indication of good spirit, happy disposition, but when the lower lip is strongly advanced, it indicates an impulsive, irritable character. When both lips are strongly advanced, it is an indication of honesty. Thin, compressed lips indicate sinister feeling. Small, normal lips are a sign of intellectual aspirations. Thick lips indicate vice and sexual desires. A lipless mouth, showing very little of the lips, indicates coldness.

To obtain the necessary shapes and effects, one must learn how to change the form and size of the mouth. In changing the form, the corners of the lips are raised to impersonate a good, noble, happy character, and lowered to indicate low characters. The raising of the corners of the lips is done by drawing a line upward from the mouth, and the lowering, by drawing a line downward from the mouth. The lines are drawn with a pointed brush and should be of the same color as the wrinkles.

To enlarge the mouth, a short straight line between the lips will often be sufficient; enlarging the lips makes the mouth appear larger. Diminishing the size of the lips with the ground grease color will make the mouth appear smaller. Sick, dry lips, as in tuberculosis, are obtained

by applying few little white spots on each lip. Drooping lips can be obtained by drawing a line under the lower lip, made up with feeble red (this line should be similar to a shadow). The upper lip should be made up with strong red.

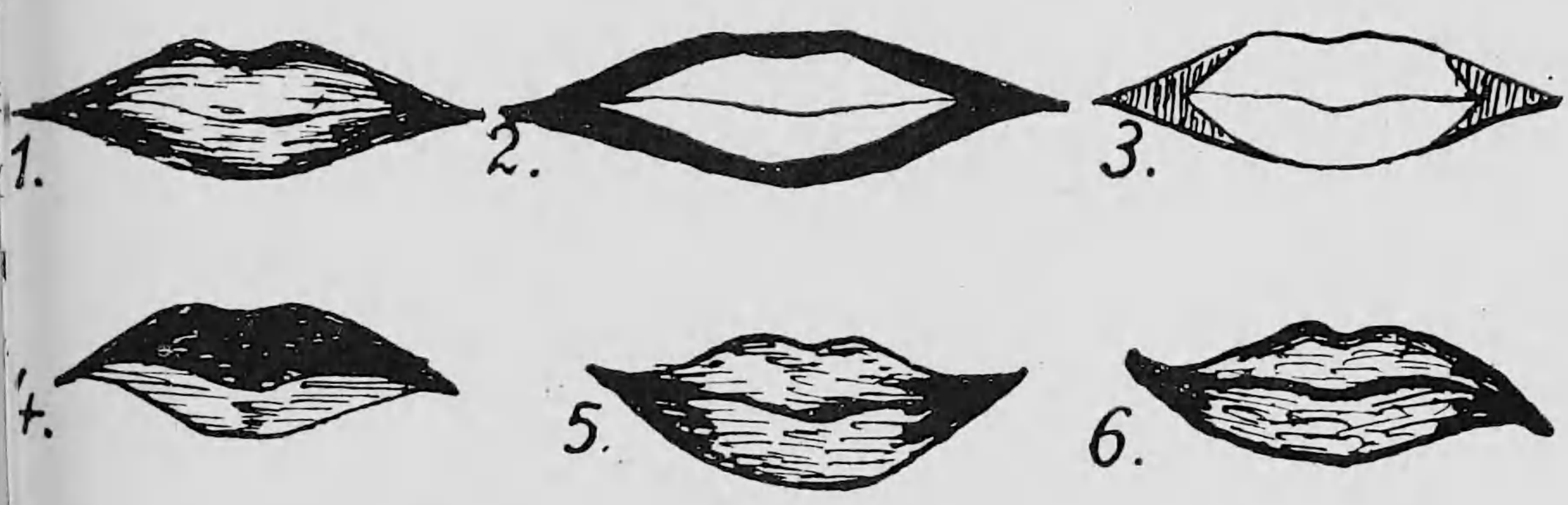



FIG. 54.—Changing of the mouth.

In juvenile make-up, a healthy mouth is obtained by the application of special red paint to the lips.

When a smile is desired, the corners of the mouth are raised. When lowered, the effect is that of melancholy and dissatisfaction. Lowering one lip and raising the other causes the mouth to become irregular and to appear ironical.

An application of vaseline to the corners of the lips on a finished make-up is a very good imitation of saliva, as in epileptics and drunkards.

## THE TEETH

An even, white set of teeth will always prove a great asset to one's general appearance. When playing juvenile parts, particular care should be taken that the teeth are white, which may be obtained through the use of special white enamel which will whiten even badly discolored teeth. This enamel will keep the teeth white through an entire performance.

To affect a missing tooth several simple methods may be employed. One of the teeth may be painted with *email noir* (black enamel), or a piece of black wax may be worked in the palm of the hand until soft, then used to cover the tooth. Still another way to turn the trick is to use black grease paint, or to fasten black court-plaster to the gums.

## THE CHIN

Transforming the chin by artificial means to suit a certain character is rather difficult. Because of the constant moving of the lower jaw, ordinary putty is not practicable, as the gestures would loosen it long before the termination of the act.

A better way is to order a chin made by the theatrical *coiffeur* (Frisseur) to harmonize with

the mask. This chin can be applied with a coating of adhesia.

The chin can be enlarged by tracing a short white line in the middle of it; diminished, with the aid of dark red or brown. A rosy chin makes the face appear younger. Slightly covering the chin with gray blue will cause the face to appear older, and give the impression of being unshaved.

A perpendicular line drawn in the middle of the chin with dark red or brown portrays a strong, energetic character. If we wish to believe what the physiognomists say, a round chin with a dimple in it indicates benevolence, kindness and courtesy. A pointed chin, exaggeratedly prolonged and projecting forward, indicates hypocrisy and astuteness. A retreating chin indicates silliness. A flat chin indicates avarice and coldness—a hard nature. A small chin indicates weakness. A soft, fat, double chin is a sign of indolence; love of sensual pleasure.

## THE NECK

The make-up of the neck should always be in harmony with that of the face. In playing parts where the neck is covered by the collar of the costume, make-up is unnecessary. In portraying the part of old age, the veins must be made prominent. The veins are made up with dark



FIG. 55.—Signor Wronski as Mephistopheles in "Mephistopheles."



FIG. 56.—Signor Wronski as Lothario in "Mignon."

gray or dark blue, with the aid of high lights. It is important that the actor familiarize himself with the anatomical position of the veins. Placing "Adam's apple" a little lower than its normal position (which is done by marking a white spot surrounded by a ring of brown or dark red) will make the neck look longer. However, singers should not exaggerate in this displacement, as the Adam's apple is a very movable spot in singing, and exaggeration would cause it to look artificial.

Always observe the back of your neck before leaving the dressing room, to make certain there is no hair showing below the wig.

The F
ar long

## THE ARMS, HANDS, FINGERS AND NAILS

**The Arms.**—The arms of men are seldom exposed. When necessary (like Mephisto in prologue) the muscles should be brought out with high lights and shadows. Follow the construction of muscles precisely. The veins of the arms are drawn in blue or dark gray. In parts where the color of the whole face and the arms must be changed, special preparations should be used for the arms also (see another paragraph).

The Na

**The Hands.**—The make-up of the hands must be studied according to the age, social character,

The nails

and profession of the character portrayed, and must be in perfect harmony with the rest of the make-up. To make the hands appear whiter, liquid powder is used in juvenile make-up. Concert singers should also use this preparation.

Slender hands are obtained by working according to anatomical directions of high lights and shadows. In making up aged hands, observe the rules governing the make-up of wrinkles.

**The Fingers.**—The fingers are made to appear longer by sinking the space between the knuckles well up on the hands. False fingers, made of cotton in the form of cones, dipped in adhesia, then applied to the fingers, will still better serve the purpose. Slender, skinny, thin fingers are obtained by sinking the space between them.

**The Nails.**—The nails should be attended to by a manicurist, especially when on the concert platform. They should have a rosy color, which can be obtained with special manicure preparations.

The nails of Mephisto, or of witches, are made of stiff paper cut in the proper shape and pasted to the human nail.

## THE FEET AND LEGS

The form of the legs can be changed only by the use of under-tights, heavily lined with layers of wool. Of course they must be made to order by a good costume maker. They must fit perfectly and should be tried out thoroughly, as they handicap the freedom of movement to a certain extent.

Very little need be said as to the feet. They are always covered with shoes. Theatrical shoes should be made to order, and in perfect harmony with the costume. When it is necessary to appear "bare-footed," draw the contour of the toes on the tights, which must be of flesh color.

## PADDINGS
### (*Stuffings*)

Paddings handicap the freedom of movement and are advised only when absolutely necessary.

For instance, great skill is required in making the paddings when singing a rôle like "Falstaff," where every part, beginning with the face, must be padded.

The paddings should be ordered from a theatrical costumer and shall be made to fit that

part of the body for which they are intended. Ladies frequently use inflated busts when it is necessary that the chest appear larger. Corsets are used when it is desired to appear slender, but the singer, if not accustomed to wearing them, should avoid them as much as possible, from a vocal point of view.

The padding of the chest is used in portraying energetic characters. The stomach is padded when playing comic parts. The back is padded when portraying hunchbacks, etc.

## HOW TO INCREASE AND DECREASE HEIGHT

To increase height, use:

1. Double soles in the shoes, or specially made shoes.
2. High inside or external heels.
3. Use high wig.
4. Pad your shoulders slightly.
5. Keep the body as straight as possible.
6. Use striped costumes (optical effect).

To decrease height, use:

1. Low heels and single soles.
2. Low wig and large costumes.
3. Hold all your body diminished as much as possible.

## YOUTH, MATURITY, OLD AGE

(*Also see separate paragraph on features*)

At every age the face of a woman is whiter, sweeter, less wrinkled and more harmonious than the face of a man.

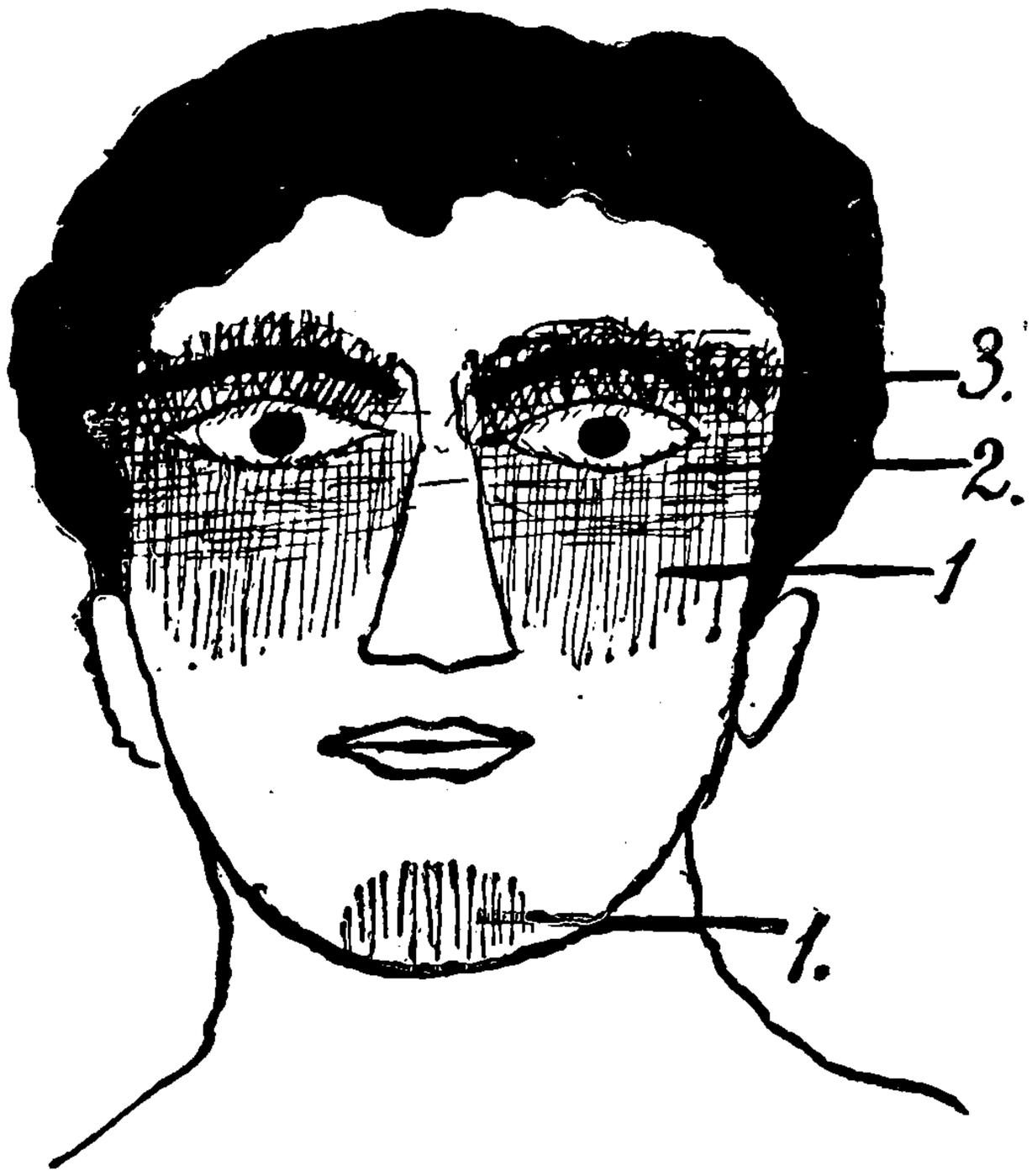



FIG. 57.—A diagram showing the gradual application of rouge in make-up of youth.

In the make-up of youth, the skin must have a healthy, white-rosy appearance. Therefore, it is necessary to apply several spots of youth flesh ground color to the face and to distribute it with the fingers (observe the rules governing the application of make-up).

When necessary, put the wig on, and blend or dress the hair.

## THE HAIR

A beard or whiskers, when used, should be applied before the groundwork.

Apply red to the cheeks and blend it with the skin.

Avoid wrinkles. Apply powder. Fix the eyes, eyelids and eyebrows. Make up the lips. Whiten the hands, make your nails rosy, etc.

**Maturity.**—When beards, whiskers, artificial noses, cheeks, eyebrows, chins, etc., requiring adhesia to hold them in place, are used, they must be attended to first. Then all necessary wrinkles of the face. Next, put on the wig, blending it with your groundwork. Then make the wrinkles of the forehead, eyes and mouth. Apply powder (dark color). Make up the hands.

**Extremely Old Age.**—During the performance, the make-up of old age must be changed according to the passing of time. If the make-up does not need any radical changes, just give attention to the most prominent lines, such as wrinkles, eyebrows and lips. Powder frequently, as this tends to alleviate perspiration.

## IMITATION OF EFFECTS PRODUCED BY SICKNESSES

*Tuberculosis.*—Pale lips, pale face, a little red color on the cheek bones, showing feverish condition, with eyes sunken with gray blue.

*Madness.*—The face must be red, disorderly hair, enlarged eyes. After an attack, the face is pale, lips white, and the eyes tired.

*Drunkenness.*—The nose and ears are red, eyes tired, eyelids drooping, and the hair and costume in complete disorder.

*Idiocy.*—Portrayed by good mimicry. The make-up should be marked by a contrast, for instance, make the eyes gay and the corners of the lips drooped or *vice versa.*

*Imitation of wounds.*—In the place where the wound should appear, trace a red line or spot, then, underneath it, a white one.

To have the wound appear immediately after being wounded the actor must have a concealed small sponge wet in carmine, diluted in alcohol or water, and at a certain moment press it to the desired spot.

Drops of blood are imitated with red grease paint.

## CHANGING THE COLOR OF THE SKIN
### (*Different races*)

When it is necessary to make up to portray characters of the yellow, brown, red or black race, as in the operas of "Aïda," "Africana," "Othello," etc., liquid colors that are specially prepared for this purpose should be substituted

for the grease paints. Liquid colors distribute more evenly, adhere to the skin better during the performance, and wash off more easily. Often special tights are worn when change of color of the arms and legs is desired.

## WHAT MEMORY MAY NOT HOLD, THE PEN WILL RECALL

**Album; Diary.**—All stagefolk should gather all available data of stage and civilian types in the form of photos, prints and lithos. These collections may be assembled in book form, together with written descriptions of the appearance of persons encountered, and a sketch of the impressions caused by their make-up and general appearance.

There is always a chance that sooner or later some valuable hint may be found by referring to this data. If this suggestion is followed, a reference book can be compiled that will be as valuable to the actor as is the encyclopedia to the literary man.

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